

# CINEMA

AUGUST 1990 NO. 91

*Papers* \$5

STAR KIM BERRY AS A  
MURDERER IN  
1930S LONDON IN  
PAT CORLETT'S *CRUEL*

**'THE RUSSIA HOUSE' and  
FRED SCHEPISI CAREER INTERVIEW**

**P L U S**

**CANNES 1990**

**PETER WEIR: 'GREENCARD'  
INTERNATIONAL REPORTS**

# A universal stock for all situations.



In critical scenes from bright to low light, with filters and long lenses, in ample or confined space on location or in the studio, AGFA XT 320 outperforms any combination of multiple stocks.

AGFA XT 320's high speed and extra wide latitude ensures consistent image quality throughout your entire production.

AGFA XT: a universal colour negative pushing forward the creative border for today's cinematographers.

Agfa-Gevaert Limited,  
3 Dyfield Street,  
North Ryde,  
New South Wales 2113  
Contact: John Benfield  
Telephone: (02) 555 1444  
Facsimile: (02) 557 1551

Victoria  
Contact: Simon Murphy  
372 Whitehorse Road,  
Mansfield 3121  
Telephone: (03) 575 0222  
Facsimile: (03) 577 7345

**AGFA XT 125 & XT 320  
COLOUR NEGATIVE FILMS**



They reflect the best of you.

**AGFA** 

INCORPORATING FILMREVIEWS  
AUGUST 1998 NUMBER 10



LEFT: DAVID LOWERY AND ALICE COOPER ON SET. RIGHT: A FANTASIA FILM

**EDITOR** Scott Murray

**ADMINISTRATIVE MANAGER**

Debra Sharp

**TECHNICAL EDITOR** Fred Hardin

**ART BOARD OF EDITORS**

John Lee Johnson

Patricia Arnold, Gill Appleton

Ross Denny, Harold Miles

Chris Stewart

**CONSULTANT** Nicholas Polun

**DESIGN / LAYOUT** Ian Robertson

**ADVERTISING** Debra Sharp

**MANAGING EDITOR** Paula Arnold

**MANAGING EDITOR** Peter Bailey

Scott Murray, Philippe More

**ART MANAGER** On The Ball

**DISTRIBUTION** Network Distribution

**PUBLISHER** Peter Offord Productions



**EDITORIAL BOARD** is composed of:

Michael, David, and Peter the publisher's  
managers and the editors.

**EDITORIAL** is an independent paper.

Regular writers are invited to write on the subject and not necessarily for the editor and publisher. While every care is taken with manuscript and material supplied to the magazine, neither the editor nor the publisher can accept responsibility for any loss or damage whatsoever. The magazine may be used as a whole or part without the express permission of the publisher.

Cinema Papers is published every two weeks by 1011 Publishing Co. Ltd. 1011 Charles Street, Auckland. Phone: 09 484 1111. Fax: 09 484 1111. Telephone: 09 484 1111. Fax: 09 484 1111. Web: www.cinema.co.nz

## contents

### 3 BRIEFLY

### 4 PETER WEB

Interview by Katherine Talish

### 12 CANNES 1998

A report by Scott Murray

### 20 PAULINE CHAN

Profile by Pat Gillespie

### 24 GERMAN STORIES

Margaret Altemus: *The Handmaid's Tale*  
Jonathan Taplin: *Bill the Cat of the World*  
Margaretha von Trotter: *The Return*  
Mike Conway

### 28 FRED SCHERER: CAREER INTERVIEW

Scott Murray

### 46 DRUGSTORE COWBOY: DIRECTOR GUS VAN SANT

Interview by Paul Morris

### 49 TECHNICALITIES

Jason: Barry Pattison  
Topic: Bookends: Fred Hardin

### 54 DIRTY DOZEN

### 57 FILM REVIEWS

Jesus of Montreal Peter Malina  
Beverage Peter Hachings  
Let's Get Lost Adrian Jackson  
Roger & Me Marcus Brown  
The Prisoner of St. Petersburg Hunter Candy

### 65 VIDEO

Paul Kellie

### 66 BOOK REVIEW

Reviews on Screen by John Cameron  
Books Reviewed

### 68 PRODUCTION SURVEY

### 78 FILM CENSORSHIP LISTINGS

## contributors

**BARBARA BROWN** is a freelance writer on film. **JOHN CAMERON** is a Sydney-based freelance writer on film. **DAVID COOPER** is a writer and a feature film director. **DAVID COOPER** is a freelance writer. **DAVID COOPER** is a freelance film and television producer specialising in special effects. **DAVID COOPER** is a freelance writer on film and contributor to The Age. **PETER HACHINGS** is a freelance writer who also teaches English at the University of Sydney. **JONATHAN TAPLIN** is a poet, writer and a screen writer for The Age. **MARK TAPLIN** is the writer of the film The Sydney Herald. **DAVID COOPER** is editor of *Script* or *Screening* or *Screen*. **DAVID COOPER** is a writer and the producer. **DAVID COOPER** is a freelance writer. **DAVID COOPER** is a Sydney journalist and writer.

# European Notes

SCOTT MURRAY REPORTS



## PARIS

After making the *Peur* in Cannes, followed by the cinema parade of Paris where 115 feature films were shown at the city arts. There is no place on earth that matches Paris as a place to see so wide a variety of films, to catch up on so many issues being properly shown in proper conditions (on 35 mm, not 16 mm).

Robert Bresson's *Polisse* (1965), showing in near perfect condition on the Left Bank after years on the shelf for legal reasons (*Une Femme Etant* was also in repair). It is extraordinary in finally see a cinema great of this magnitude, where the images are crisp and the black and white fairly detailed, not a murky grey. One hopes someone can see their way to bringing it to Australia.

Also on view was Georges Méliès' *Climax* in La Vierge, shown near the Louvre. It is a

spooking new 35 mm print. Though perhaps a little overexposed on the screening's great second half, this is an extremely fine film and one of the better French films to reach routinely in general terms. It also shows a Belgian director at her finest, with an overly dramatic performance to match in quality her intensely-walled costar Jean-Luc Godard's *Le Mepris*. No one who has seen *Le Mepris* could any longer doubt her right to be taken as an important, serious actress.

Of the new films on release, the ones causing the biggest stir were Luc Besson's *Mélie* and the reconstructed *Le Grand Illus* and Jean-Paul Rappeneau's *Capitaine Corcoran* (see Cannes report).

In its full version (subtitled in three hours but running at 187 mins), *The Big Blue* is many things but a disgracefully butchered version shown in Australia is not. For one, it is coherent, and the

relationship between Johannes (Romeo Amadeo) and Jacques Mayol (Jean-Marc Bory) is powerfully felt as he struggles to form a human relationship on land, but fails, preferring the impossible—a life under the sea. Most of this relationship was not seen in Australia and it is hard wonder many found the plot confusing or boring. In the full version it is tender, though its pleasures are mostly visual and euphoric.

Two key decisions were the best scenes. In Australia, the film was cut by Besson in an attempt to give a lower screening rating (interestingly the critics were shown the uncut print). The second was never included in the Australian version, yet it is crucial to any understanding of Jacques' maturity to respond tactilely to earth-bound objects and people. It is only the sea and the life forms within it that he feels comfortable touching.

In the first love scene, Johannes is in the dominant position and Jacques lies beneath her, aware about how to respond to the sexual scene, their relationship having developed to a point where Jacques is for the first time in the period of becoming more than a mere creature, but Jacques on top (Besson is a Latin, after all). One scene back the struggle and his sense of intent. This in turn helps explain the nightmare of the sea's closing as he has from above but had his been through the physical contact some bond with the sea?

More important still, this sexual love scene is what gives Johannes the confidence to assume that and Jacques can live "normally" together on land and share a child. But Jacques has not reached that point and even if her pregnancy reveals on the inevitable path of adulthood, ending with her forsaking all life on land.

Surprisingly, some people in France (including one expensive writer I spoke with) have criticised Besson for cutting the long version, saying it is so sloppy put together that there are two World Diving Championships for the same year! Such criticism is misguided, the editing repetition coming because Besson has a long flashback near the end which covers previous activity from a different angle. Specifically, in the film, the first teaches Jacques to learn Johannes rather

# TWENTY PLATES FOR FRED

When Fred Schlegel brought *The Eagle* home back to Australia for Post Production he expected the same equipment standards he'd been using at Paramount, or better.

The jobbery supplied 6 and 8 plate Steenbecks, Mariettes and auxiliary gear to Entertainment Media for picture and sound editing. . . And Fred was happy.

THE JOBBERY PTY LTD, 177 VICTORIA AVENUE, ALBERT PARK, VICTORIA 3206  
TEL: (05) 480 6466 FAX: (05) 480 6426





abruptly, just as the conclusion to the Drug-Chasing scene's rather more of *family*. Brown then goes back to time in transition, this time period for the perspective of the cinematic undercurrents. In a first explosion, second. It is a marvelous narrative structure and worked fairly. That it is unconvincing by some only indicates how the cinematic simplification of most American cinema has softened the cinematic capabilities of cinema in the past when nothing seemed or challenging, is simply too confusing. How would today's cinema cope with the complexities of such a little cinema, where everything every second film, was built around flashbacks and the long perspective? No wonder the audience who loved *Paranoid's* Day Offense not to have questioned why the strange king of Chicago never made it to lunch, and then would not see anything the intricate and meaningful of John Hughes' brilliantly conceived concept.

Brown's other film as there is his follow up, *Alibi*, a high-tech look at how the State acts before his own side. Here a punked-out, punk (Punk) Paradoxically, unconsciously tells a policeman and is sent by the court to a psychiatric institution for rehabilitation. Here they mean being turned into a killer for the State. The remainder of the film is her struggle between fulfilling her programmed role and adapting to a freedom that seems to be willing to the surface as defense of the benevolence.

The beginning is a dazzling display of techniques in Brown stages an explosive showdown in a pharmacy. While co-programming is also effective, the audience seeing the psychiatrist to be on her side has resulting anxiety that the way of their error was not for individuals. From there on, though, the film descends into the obvious

that plagued all Brown's work (particularly *Subway*).

Noted French critic Michel Clement suggested over lunch that Brown has the same problem as Leno Cane and Jean-Jacques Beuvin. They are real disciples of Stanley Kubrick copying his visual style of filmmaking, but, unlike the master, they are unable to come up with anything new, instead to say they believe in a thing and deliberately refusing it as a discipline. An intellectual approach to cinema. As a result, what they do make to look busy and, while momentarily arresting, it is ultimately useless. This is most evident in *Alibi*, which descends to a level of technicality rarely seen outside Brown's repertoire. It also panders to a rather childish way to those with intelligent personal interests about their control.

That said, the film is never uninteresting to look at (though Brown

like Alan Parker is an increasingly fond of the visual clutter of television advertising), and the performance of Farland are excellent. It is a pity her character is so uninteresting in the last third as the film runs around pointing on face masks and pretending to be foreign ambassadors.

The new Claude Lebowitz. By a director of the film, was also in release, which may not be surprising news to many Australian audiences, but, while

*Paranoid* it was being scheduled as his last film in many years, it may well be, but there can be no doubt when only a handful of his thirty-one features have made it to Australia. It is a film of two extended films and reveals the last film of his middle period, such as *Time On The March* (which he has not a single structure).

In *Time On The March* Lebowitz characterizes what happens in the time leading up to the movie's end. Brown is working for the first time (On the girl's side, Lebowitz recounts the history of several preceding generations while on the boy's he is only concerned with the present from his debut from prison. (Both directors would have done the inevitable and kept both chronologies in step, but Lebowitz is too much an intellectual to write for the cinema.) The present movie superiority and the final meeting between the lovers (all seven with a dialogue voice-over) is extremely moving after a three-hour build-up (yes the film was praised here for Australia as well).

The new film, if it is the part of the film, follows a dramatic group of people over roughly twenty-four hours, as *Paranoid*. They appear to have nothing to connect except that each is looking on heavily against life's many problems. Lebowitz holds back for now looking at what may connect these people, thereby providing the seemingly divergent film with an uneasy tension. All is revealed with only minutes to go, all the characters are either involved in or participant in, a minor car accident that leads to violence and death.

It is an extraordinarily brave thing to attempt - an examination of how violence can spontaneously and tragically erupt - and Lebowitz proves well paid at it. Violence is often the culmination of unending tensions of life's particular history and accidental occurrence. These tensions, as the film shows, may be the result of social pressures (poverty, pain, pain) or personal distress (in marriage this film is the wedding night) but it is uniquely Lebowitz that his vision hangs on individuals. Never for a second are they reduced, as political philosophers tend to do, to merely being a statistical part of a group. Quite clearly Lebowitz is at heart with people (just as he





[illegible]



PETER HESTON  
WAS THE FIRST OF  
THE FOUR BOYS  
PERFORMED BY  
"THE FOUR BOYS"





PETER

# WEIR

*Peter Weir is following his enormously successful DEAD POETS SOCIETY with GREENCARD, an independently financed film being made in New York. It is a comedy about a French company, played by Gérard Philipe, who comes to New York to start a new life. He desperately wants a union green card and enters a marriage of convenience with an American woman (Annie MacDonnell). When immigration officials decide to investigate their marriage, they must unexpectedly and reluctantly live together for 48 hours. At the time of this phone interview, Weir was deeply involved in pre-production. He was also awaiting approval of the film as an official Australian/French co-production. This has since been achieved and GREENCARD is among the most recent group of films to be part-financed by the Australian Film Finance Corporation.*

INTERVIEW BY  
KATHERINE TELICH







**LEFT** AS DIRECTOR JOHN WILKINSON WRITES HIS SCENE IN *THE GOLDEN RULES* ABOUT THE '70S, LUHRMANN (RIGHT) HAS A CHANCE TO REVISIT HIS OWN YOUTH. **RIGHT** LUHRMANN HAS COMPLETED THE SCRIPTING OF *THE GOLDEN RULES* WITH JOHN WILKINSON. **T**

strong response. Given my level of filmmaking, that was very exciting. How would you explain that reaction to the film?

I don't know, really. People rarely tell me if they don't like a film. They only say something if they like it, and you can get a very fake picture. You need to thank everyone who goes well like it, that they will be champions of the film.

Were you pleased with the Academy Award nomination?

We didn't count on them. Most films which are thought to have a chance are held back and released just before Christmas. But we weren't much worried and finished our run early in the year. That we were nominated and was quite terrific.

But I'm not a big one for prize nights. I think any creative person would say the same thing. It's uncomfortable for artists people to be competing against each other.

I attended the Dorian Award, for which I had been nominated. It was won by Oliver Stone. Just in the audience feeling strange and awkward. It's just not part of what we do. It's a lottery and has nothing to do with the film I made.

Were you as surprised at Roger Ebert's criticism?

It was pretty hard to understand at first. He heard all these [award-winning] people, and was involved in everything they did. That's what a director does.

Australians seem able to portray American life extremely well. Is that because we are so imbued with American culture?

All people in Western society have been touched by American culture. The less disguised side is the shared cultural experience. Our markets started far away in another country.

The other key is that we speak the same language as the Americans. If they had been written by Swedes, it is one would wonder why an Ingmar Bergman was doing well there.

Australians have always been willing to open their doors to foreigners. Are Australians yet another example?

Hollywood will take and pay anyone who can do the job. Talent is something they don't have any reserve in acknowledging, in the best and the worst ways. That is something you come to appreciate when you come over here and work.

You also feel embarrassed when our own actors in the entertainment field get hypercritical about some situations. In the past few years there have been occasions where we [overreacted]. And

actors - actors, technicians and directors - have been embarrassed by the lack of generosity shown by our counterparts back home.

Are Australians too egotistical?

It's a cultural difference, such has its pros and cons. The good side of the tall-poppy syndrome is that we have a healthy attitude to pomposity, and a good, hard eye on the reality of situations. That's the positive side. But it can also lead over to suspecting anyone who's been successful. Aussies, on the other hand, can be excessive in celebrating minor successes or people who have simply made money.

There seems to be a bit of some gripes in the Australian film industry at the moment.

I think "industry" is a bad word. Artists aren't part of an industry. Industries give you the impression of highly designed systems that produce product. And the only place in the world like that is Hollywood, and there will never be another one. There is only room for one Hollywood.

As for the situation in Australia, I'm not that much in touch. All I do is look for the movies. Maybe there are fewer than before, but just recently Jane Campion's *Sweetie* had its international release on the art-house circuit in New York.

I guess it's a case of keeping fingers crossed that there is a generation of Australians and they will sell out through the industry and find their own voice. Money is a part of it, but not the cause of new people coming through. Artistic will be there regardless of the times.

There's one question that it's hard to get started in Australia now. It was easier when I was there in the late 1960s and early '70s. There was no generation before us, unless you looked back to the time of Ken Hall and Chazelle, and they seemed so remote. We were writing the rule book, looking at films from other countries and then going out and shooting stuff ourselves, with no one to compare us to. It's harder now, with younger filmmakers being pressured by producers to make films based on past hits.

Financial underwriting of filmmaking can be very dangerous because people focus on getting their applications through the system, rather than on writing into a tougher free market. Steven Soderbergh somehow got the money for *Sex, Lies, and Videotape*. Nothing could stop his talent and the story he wanted to tell. Nothing stopped Kenneth Branagh doing a new version of *Romeo & Juliet*, which must have caused a few black stars when he first said he wanted to do it.

Always feel that the money will conceal the idea is cheap until you and can't be stopped. When you're on film, you somehow make it happen. That's what is important, not government bodies, meetings, and keepers.

Do you spend much time in Australia, or are you always overseas?

People always think that. No, I live in Sydney and during my twelve months I spend about half my time in Australia. I run my films there.

Do you ever feel that you lead the life of a gypsy?

Anyone who feels a living out of the art has a gypsy spirit. You're at home with your own kind whenever they are. There's nothing better than talking with a bunch of film people in England or Australia or the U.S. - you immediately have so much in common.



# Australian Film Commission

... fifteen years commitment to script development, production investment, cultural policy and international marketing ...

From Fred Schepisi's *EVIL ANGELS* to Tracey Moffatt's *NIGHT CRIES*, from Jane Campion's *SWEETIE* to Pauline Chan's *HANG UP*, from Paul Cox's *GOLDEN BRAID* to Lawrence Jahnston's *NIGHT OUT*, the Australian Film Commission remains the principal film and television development agency in Australia.

If you want to know about

- promising new Australian directors
- new low-budget features in development & production
- sales contacts & festivals
- co-productions & financing mechanisms

... come and see the AFC.

Sydney 8 West Street North Sydney NSW 2060  
Telephone (03) 935 7333 Toll Free (008) 22 6615  
Facsimile (02) 959 5403 Melbourne 185 Bank Street  
South Melbourne Vic 3206 Telephone (03) 699 5144  
Toll Free (006) 33 8430 Facsimile (03) 695 1476

SCOTT MURRAY REPORTS

# cannes

## 1990



**CANNES 1990 WAS NOT A VINTAGE YEAR FOR AUSTRALIAN CINEMA. BUT, FOR THE REST OF THE WORLD, THINGS LOOKED FAIRLY BRIGHT. ALMOST ALL THE FILMS WERE SOLID AND WELL CRAFTED, AND FROM EASTERN EUROPE AND THE USSR CAME SIGNS OF AN INVIGORATING CINEMATIC REBIRTH.**

**a**FTER THIRTY-TWO HOURS en route, it is a tremendous relief to finally catch an airborne glimpse of the sharply billed Côte d'Azur. And in the busy distance is the white-faced town of Nice, and France's second busiest airport. Quickly through customs (this is not Australia), and one faces a difficult choice: queue for the extended taxi trip to Cannes or take the nightmare taxi ride along the autoroute. Tiredness neutralised the latter, and soon a sparkling new Mercedes was sitting contentedly on 180 kph. Fifteen minutes later, and 400FF (AUS \$100) the poorer, one was in Cannes, location of the world's most important film festival.

One is always excited to be back, and it isn't just for the seaside locale, which increasingly looks like a construction site and less like a Mediterranean resort. Almost every building of architectural or historic worth is going or gone, replaced by soulless towers of flats that scar the town and cast Baroque Paradise-like shadows over everything except the manured tennal.

One relatively new architectural conglomeration is the Palais de Festival, a warren of screening rooms and labyrinthine passages. But apart from a lack of open doors when one really needs them, the Palais works with admirable efficiency. Attendees have everything they could desire: a schedule that runs to the minute, up-to-date press information and even voice-over translations (through headphones) for films not sub-titled in English. All this is just as well, as forty thousand devoted on Cannes, all making different and often difficult demands.

Apart from the international critics, there to join the Festival for the new film that convinces people that cinema isn't yet dead, there are the film producers and buyers. There is a totally separate existence of business by day and gala premieres at night in black tie (a rule from which even anarchist directors are not exempt). Together with the stars, it is the powerful who provide the 'glamour' of Cannes and who help reinforce the uniquely French class system, where everyone is graded from superstar down to scruffy critic.

All the Australians at Cannes in 1990 were there to do business, either looking for films to distribute or selling film and ideas. Some cope extremely well with the mad hustle and busy business deals, grabbing whatever opportunities they can get to corner important financiers and 'sell' their latest concept. Others seem a little over-awed and rely extensively on the back-up provided by the Australian Film Commission. This year, the AFC had its usual offices atop a modern block of flats, next to where the grand old Palais once stood (actually it was a rather ugly building, but one is nostalgic for it now). The AFC also had a stand in the lobby of the Carlton Hotel, with staff to answer queries.

As there was no Australian feature selected for any of the events, it was hard to generate excitement about the state of the industry. The mere fact that Australia is expected to have at least one feature selected, but didn't, caused many to think we were going through dire times down under. This hardly helped the sellers trying to pitch new projects. However, the hardworking and resilient armed by Festival's eagerness to have overcome any initial negativity and achieved results.

The absence of a selected feature challenges the very basis by which money is poured into filmmaking by the Film Finance Corporation, the AFC and the state bodies. Of course, the FFC deliberately does not take aesthetic considerations into account, but the others do. A recent example is Paul Cox's new film, *Cocaine Blues*, which was totally funded by the AFC and Film Victoria. It was not selected by any of the events at Cannes. This does not mean per se that it is not a good film, but the Cannes rejection does indicate that either it is a disappointing film from an admired director (a commonly held view of those who have seen it) or that it is not a film of festival interest (the Cannes Festival's view of Nadia Tass' work, for example).

Now, some Australians consider the importance given to Cannes quite misguided, arguing it is an ego quest for uncommercial filmmakers. This is obviously untrue given even a cursory glance of the variety and quality of the films shown.

# cannes

## 1990

More important, selection at Cannes often resulted in generating a decent world sale (of *Sweetie*). No other festival combines the cultural and commercial aspects the way Cannes does, namely having a film as an event can help the funding of the work because the financiers are doing business within that festival environment.

As for what the selection of Minamimori was seriously, the fact remains that very few non-American films surface at the major festivals, or as general releases, which critically match those shown at Cannes. Some might cite Hiroo Hashimoto's *A City of Sadness* as an exception (it premiered in Venice), but Cannes had already discovered his work and the new film is arguably not as fine as some of his preceding ones.

The reason all this is mentioned here is that three Minamimori had their films selected at Cannes: Tetsuya Mishima with *Night Crew: A Hard Payday* in the shorts Competition, Pontine Chen with *Musupur and The Space between the Star of the Rain*, and Lawrence Jovanita's *Night Out in Los Angeles Regard*. All films were well received, which hardly any of the Australians at Cannes would have noticed because, apart from ABC staff, almost no Australians were. The lack of support is extraordinary if a Danish film is screening, for example, you can bet every Dane in Cannes will go along for moral support, not to watch *Australians*.

All three Minamimori showed beyond doubt that they are capable of making interesting and possibly important films. But once back in Oz, will support and recognition be forthcoming and will they be seen in the end of the queue? Is there anyone back home who will care?

### THE FILMS THE BEST FILM at Cannes 1990 was *Sho no Toge* (The Sting of Death), from Kohji Ogan.

director of the much acclaimed *Shokko Kaze: The Sting of Death* may well be the best Japanese film since *Yojimbo* and *Yojimbo's* *Yojimbo* is a variation of Ogan's position as the greatest working Japanese director.

*The Sting of Death* is a film on many levels. Obviously it is the story of a marriage in crisis, but it is also a story of postwar Japan and of male-female roles within all societies.

Toshio (Hiroki Kishida) was a member of an elite suicide squad during World War II, but was saved (ironically) from a glorious death by the bombing of Hiroshima. This very salvation led him with

a sense of life temporarily suspended and, in that state, he married an island girl, Miko (Rinko Kawanishi). They then moved to Tokyo, where they brought up two children and he set himself to make a living as a writer.

By the 1950s, however, the marriage is in ruins, Miko suffering a mental breakdown as a result of Toshio's having an extra-marital affair. It is at this point the film begins.

Insanely jealous, Miko threatens suicide (thereby mirroring, in a perverse way, Toshio's mission during the war). Unable to face responsibility for her death, Toshio promises to do whatever she asks. In effect, he becomes her slave, reversing aspects of traditional Japanese male-female roles. Soon they descend into a nightmare of emotional cat-and-mouse games, leading to a fumbled attempted double suicide.

Up to here, the film is hypnotic, an extraordinarily precise and subtle piece of filmmaking. But not so much for all, and the Cannes audience responded with whistles, laughs and booing. Despite that disapproval (which they didn't people just leave?), the film managed to hold its own. Moving at the traditionally Japanese pace of a slow-moving brook, the film agonisingly details a further descent in breakdown and disorientation. But at the very end, with the parents separated from their children and dead wives, a rebirth finally becomes possible. However, the path back to stability will be a difficult and tortuous one.

On an important level, Ogan charts how the postwar industrial boom in Japan gives a Western slant to a lifestyle that was still ruled, often subconsciously, by traditions and values centuries old. A painful period of re-adjustment was ahead, one that would not only the contradictions of sex roles but of modernism and its clash with the spiritual culture.

But for Westerners, it is perhaps the story of a marriage riddled by jealousy that is most telling. It is a heartbreaking companion piece to *The Way of the Flower*, where a death of desire, of respect, can lead to the most awful and untypical destruction.

The only film to compete in cinematic ingenuity was Raymond Depardon's *Le Captive du Desert*, a recreation of a famous case where a French woman was captured by African freedom fighters and held captive in the desert.

By subverting traditional narrative and giving the war state elements which approximate the sense and essence of being in the desert, surrounded by endless mind and stillness, in a place where boundaries cannot be defined, Depardon has made a surprisingly hypnotic film. Like Jean-Louis Berthelin's *Barbets of Clay* in its expression and restraint, *Le Captive du Desert* will infuriate many. But in many ways it is the film from Cannes which lingers most in the memory. Reluctantly they



FROM THE MOUNTAIN: MICO (RINKO KAWANISHI) AND TOSHIO (HIROKI KISHIDA) IN *SHO NO TOGE* (THE STING OF DEATH). THE OTHER FILMS: PONTINE CHEN WITH *MUSUPUR*; LAWRENCE JOVANITA'S *NIGHT OUT IN LOS ANGELES REGARD*; AND TOSHIYUKI KISHIDA'S *THE WAY OF THE FLOWER*.



... THE BIGGEST REVELATION AT CANNES WAS PAVEL LOUQUINE'S **TAXI BLUES**. A DAZZLING EVOCATION OF THE DARK UNDERSIDE OF MODERN MOSCOW, WHERE A BLACK MARKET MENTALITY HAS INSTITUTIONALIZED GRIED AND HELPED DESTROY POSSIBILITIES IT CANNOT UNDERSTAND."

by a crew of only five, with a strong performance by Sandrine Bonnaire, who has little more than six lines yet it is almost every shot, it deserves a wider release and hoped that it will no doubt get. The French have made many poeple, almost ethnographic, films, this is one of the most interesting.

These films aside, the biggest revelation at Cannes was Pavel Lounguine's *Taxi Blues*, a dazzling evocation of the dark underside of modern Moscow, where a black market mentality has institutionalized greed and helped destroy possibilities it cannot understand. But, being Russia, nothing is black and white, and the forces that corrupt can also heal with a hand of love.

Schibkov (Pavel Zolotarevich) is a taxi driver who knows and plays the black market, he is the one to go to if you want under the counter in a bottle of vodka after hours that one night a drunken group of passengers disappear before paying the 600 rouble fare. Obsessed with his recovery, Schibkov tracks down one of the passengers, Luchka (Pavel Mamonov), and forces him into several tasks to repay the debt. Stripped of most of his clothes and dignity, Luchka becomes Schibkov's slave, a return to the master-servant explanations of Czarist Russia. What Schibkov cannot appreciate is that Luchka's mere skills as a soapmaker could bring far better and more fulfilling rewards. But because Schibkov is so limited by his own blinkered vision, he becomes a greatly tragic figure, symbolic of changes within Russia which put materialistic imperatives ahead of humanist. And such wit can see itself able to co-existence both, Russia seems set on a doomed course.

The exploitation of one individual by another is another of the intense and destructive bonds in Dostoevsky's work. But whereas Dostoevsky so often introduces goodness only to crush it, Lounguine's optimism allows for a reversal of roles. Luchka is discovered by a visiting jazz musician, Hal Singer, and is whisked off to the U.S. to return a Soviet star. Schibkov is forced to watch from the sidelines and his attempts to re-establish their old relationship fail. The image of Schibkov's standing by his taxi in the middle of a Moscow thoroughfare, watching a giant video-screen image of Louka playing his sax, is a study the Festival's most haunting, and is a tragically sad comment on pride and loss through misunderstanding.

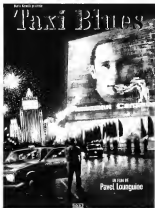
More important, Lounguine has a direction otherwise dark character has moments of sympathy. Like his great Russian predecessors, Lounguine realizes that evil is nowhere near as far from goodness as the Manichaean system suggests, that relationships can never be purely pure but are a shifting, uneasy tension between the various forces that mould individuals and nations.

Tim Sherrin's wonderfully rich film of *penelope*. One can hardly wait for the second installment in this fascinating chronicle of a love-hate relationship with a soulful motherland.

Also at Cannes were two previously suppressed films from the once Communist block. Karel Kachyba's being parable of Balkan man in Czechoslovakia, *Dita (The Day)*, was shot in 1988 but suppressed on completion the next year. Twenty years later, it premiered in Cannes.

Ludvik (Karelachar Boudachar), a high government official, and his wife, Anna (Jitka Scholárová), are in a coldly-formal presidential function in Prague when Ludvik begins suspecting that several of his colleagues and superiors are missing. A few guests even make oblique remarks of surprise at seeing Ludvik there. The couple then return to their up-market house to find dark and the power cut off. Clearly a purge is in progress, and Ludvik is next?

As the night unfolds, Ludvik and Anna re-examine every word and gesture overheard or glimpsed at the function, hoping for some clue, some hidden signal of their fate. Ludvik then frantically burns



ALSO: THE DANCE THE DANCE CONDUCTOR A FINE-ARTS MUSICAL THE GREAT HOPKINS GREAT FROM CANNES

incriminating papers in a toilet bowl, but gives up the fight on discovering the phone lines tapped and electronic bugs placed in every room. Side from one case, first of all themselves and their half-truths, Anna and Ludvik then wait it out to the expected arrest before dawn. But morning brings its own surprise with a call from the president and news of a promotion. In Schibkov Prague, the easiest way to keep safe on the suspected is to put them in a position where they can be easily watched and can afford to do nothing but follow the official line.

During the increasingly tense and stressful night, Ludvik and Anna also re-examine the state of their marriage. Anna reveals her husband's subjugation of personal honour for political survival. In some ways, then, her very refusal to confess for expedite day's sake is admirable, but oddly Kachyba makes her such an undesirable show that it is hard to imagine anyone not making the secret police would quickly take her away. As an irritating character, she is probably unsurpassed in cinema history.

More, Kachyba makes her unbearably naive. Whereas the audience takes only minutes to comprehend what's going on, Anna takes half the night. For a wife of a politician in Czechoslovakia that time, this is simply unbelievable and works against Kachyba's notion of an all-terrifying State.

That said, *The Day* is a crumbly made film and gloriously shot in black and white. As its best, it reminds one of the surrealism, but still long gone, halcyon days of the Czech cinema. It is also a boldly crucial that one wonders how a man could put his life's work at such







taken an outburst from his daughter. Caroline then tearfully explains how her life matches a struggle compared to his, to which Daddy gently suggests that she may pull back from him but take it hard on, life is made sweeter by taking risks (as *Billy Crystal* wrote it), a common sentiment at Cannes in 1988.

Caroline's brightness in his notice and the warm tone between them resonates. But at the last few frames of the scene we see just across Daddy's face a tender, concerned look of parent for child. So subtly does Bergode catch this moment that it may well remain the finest of his career.

Though occasionally flat in tone, and a little too simply plotted, *Buddy Mendoza* is a beautifully executed film about a steeped breakthrough and those brief, sweet moments of success.

Another fine film from Francoise Jean-Paul Rappeneau's *Cyrano de Bergerac*, already a big hit with French audiences. This was adapted period-drama of Rostand's famous play, as adapted by Rappeneau and Jean-Claude Carrière and brilliantly executed by Gérard Depardieu.

Fred Schepisi did a recent melodrama with Steve Martin, *Planes*, but this is an altogether different film, at times mouth-buzzing, humorous, lively and, near the end, touchingly poignant. The last half-hour, in fact, is near master-piece, as Cyrano suffers deeply from having promised another into the arms of his beloved. As death approaches, he nobly holds back from revealing all, but the moment finally comes when Roxanne (Anne Parillaud) gains it in respectably moving. (Only in Hollywood could they conceive or reflect the impossibly 'happy' ending of *Planes*.)

If only Rappeneau had cared less for his lush sex and eye-temptation and concentrated more on Cyrano, he might well have had a great film on his hands. Still, it is hard to imagine a better large-screened film coming along for many years, nor one blessed with greater art as such poetic flight. Forget the subtitles, just listen to the beauty of his voice.

Also on a large canvas was Alan Parker's *Go for Broke*, which shows new strength and an ability to evoke emotion without his usual recourse to the superfluous *Codex*.

*Go for Broke* is a very old-fashioned film, the kind that could and should have been made in the 1940s, but wasn't. It concerns the (up to now) of Japanese-American camps during

World War II (plus mirroring closely an Australian situation). This forced relocation concerned the Government and led to repairs, some being paid a year or so ago.

What binds Parker's recasting of this historical story is the love affair between the American-born, Lily (Lily Tomlin) and Jack McGraw (Dennis Quaid). It is on this level that the film succeeds best, unlike most love films made today, Tomlin and Quaid actually convince you that their characters are in love. Three reasons, after long separations, are powerfully felt and a measure of a sensitivity in Parker rarely glimpsed comedy *Shogun de Shogun*.

Where Parker occasionally falters is with the neo-explicit and didactic rendition of the historical event. Characters deliver speeches where naturalistic dialogue would be better and the whole narrative is too neat by half. For example, of Lily's two mothers, one is loyal to America, joins the army and risked fighting the Japanese, while the other is willingly sent to Japan, a country he has never visited and whose language he cannot speak, as exchange for American presence of war. Yet they do represent two contrary attitudes within the Japanese-American community, but why make them brothers? And why so completely done?

Too long and often emotional, *Go for Broke* is the Paradise's conventional on an unconvincingly powerful film about a worthy and well-recorded subject. On occasions it is also a great love story.

The other big American film was Clint Eastwood's *White Man's Black Heart*, a first-hand account of the pre-production on John Huston's *The African Queen*. Though an enjoyable, sensible film, it is unbalanced by Eastwood's casting as movie director John Wilson (as John Huston). He gets the scenes very well, but he always looks like Eastwood trying to be Huston. A lesser-known actor could have been more convincing and distracted less from what is an amazing tale.

Eastwood directs in a more plain manner and even a senseless the two questions that most American directors would have made show-up: trying the best on the rig and taking a plane ride with an incompetent pilot. While the low-key approach works, particularly in the scenes where Huston's fiery character dominates (as when putting down a racist society lady), it does give the film a rather mediocre quality.

Set in the richly lived and well-documented theme of Medellín, *Soledad* is a Los Angeles of modern Colombia. A well-made if unconvincing film, it tells a

depressing story of Indian youth drifting into casual violence and inevitable death.

*Soledad* is the sort of film that is probably more important as a focus in social change than as a piece of art. To Westerners who have seen many similar films from the army-third world countries with similar problems, the one reality of life is not war, as such, largely defined human level is intensely strong, the mood well maintained and the tone deepening and the one does with for a



# cannes 1990

little variation in its doggedly social realist approach to melodrama. Sure, *Passé* edged us far toward the relatively morose, and *Sélim* *Requiesce* the Hollywood cliché, but *Sélim* is just a little too predictable.

Also from a country with a developing cinema is Iñaki Gurmendi's *Tel-el*. This is the third feature from the Basque Film director and is a charming and simple tale of false pride in odds with true love.

Saga (Raimundo Gurmendi) had left his village for an extended time and his father, Noguea (Isa Cael), crying at his absence, has married his father, Rafiga (Rosendo Barry). On Saga's return, the lovers reunite, which is tantamount to incest. They flee after Saga's brother, Ronger (Aureo Gurmendi), is sent to execute him but balks at faithful murder. So begins a series of events that lead in their quietly inevitable way to death.

The filmmaking is as slick as any mainstream film, relying on the very time and understated humor to set it apart. Though obviously a little mainstream, *Tel-el* makes one look forward to the next film from the Gurmendis.

Not as slick as *Gilón de Mendo* (*Nen*, or the *Vain Glory of Comandante*), by Portuguese director Manoel de Oliveira, is a cynical account of Portuguese behavior at war. If *Academy* likes to believe it forged a nation out of the military setbacks of Gallipoli, Portugal, according to Oliveira, was born out of a series of crushing defeats.

Set during the last Portuguese colonial war (Africa, 1974), and using lavish historical re-enactments in flashbacks, the film is a relatively convincing portrait of false military pride and the tragedy of the civil-disfranchise war.

While interesting as history lesson, the film has the usual Oliveira hallmarks of intolerance: the sets up epic shots with thousands of extras and even has nothing happen) and a macabre pace. He has the obnoxious of a *Bresson*, but none of the montage skills. Shots linger and the editing is basic. Sometimes backgrounds arrive with their sharpness, but otherwise his penchant is to shoot contained people carefully telling. His international standing is pretty well the result of the unaring effects of a single French critic. While *Nen* is less dull than much of his work, it is hard to see it competing for many awards.

Outside the Competition was Bertrand Van Effenterre's *Familias*, an *Almodóvar*-like dramatic family re-arranging after the suicide of the son. The mother is on the verge of madness, the father increasingly withdrawn, the three daughters involved in long-standing madness and jealousy. The two girls, in particular, seem contrary and complementary parts of an unformed whole.

Set in a new-wave literary, the film is a restrained work of mood, as Van Effenterre charts the shifting emotional tides within the family. Like many similar (Hollywood) films, there is a movement toward growth and rebirth, characters breaking out of shells and free of trauma to approach the new day with confidence and a renewed strength.

It is all a little neat and linear, the narrative never surprising, just calmly taking its coasted path toward resolution. The film in fact opens wider than it closes: best in it nears the literary vision of Pascal. The story has an inexorable sense of journey forward and Van Effenterre can back to it later. If he had pushed the concept further,



withdraw and direct it closer to match the ship-like music, thus taking the structure away from the obvious and well-hallmarked free-tylization, then he may have given the film a much needed edge.

Still, it is a good film, with sufficient moments of precise/delimited emotion to be worth looking out.

In *Perspectives de la Cinéma* Française was Philippe Fagon's *L'Amour*, a good if unintentional example of the French's much-loved 'young relationships' genre.

*L'Amour* looks at the various and varying relationships between a group

of youths during the last days of the summer. The patterns (as in *Roberto*) are always changing, but here more by accident than directed design. Fagon gets marvelously naturalistic performances from a largely unknown cast and shows himself adept at keeping a light but never frivolous tone. Moments of dialogue are carefully funny and the clothes of genre are largely lost to lay. While short in originality compared to the best work of the masters, it is much more interesting and cinematic than that, say, a *38 Police*.

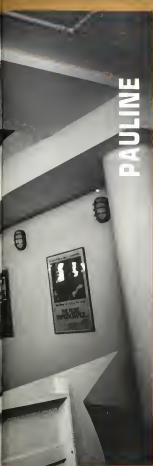
Finally, there were the Australian shorts. Moffat's film was described at length in the previous issue, and Chan's two films are discussed elsewhere in this issue. All three films show great originality, though in startlingly diverse ways. *Night* *Chen* shows very much out of personal history of being black in an increasingly white Australia; Chan's two films strongly don't reflect a Vietnamese upbringing but are bold excursions into the area of sexuality in an adopted country that usually paints them less than enough to restrain there.

Lawrence Johnston's *Night* *Chen* is a tough look at 'pothead' bashing, a glimpse at the dark underbelly of Australian citizenship. Visually inspired by various gay imagery, particularly the photographs of Robert Mapplethorpe, this black-and-white film has a striking look and is provocatively aimed. Some have felt this the second half has away from the more confronting issues of the war, but the hair concentration on the relationship between the disaffected youths seems to this writer quite appropriate. Just because the men are gay, why should there be an expectation that issues be treated in preference to their actual sexual problems within a tolerant situation? By increasingly narrowing his field of interest, Johnston has produced a sensitive, personal drama that builds to tension and interest. Like Chan and Moffat, he is a filmmaker to watch. It is so *Cannes*' credit that it chose to highlight his three films.

## PRIZES

**PALME D'OR**, *Passé* by *Isa Cael* (David Lynch); **PRIERER PRIZ DU JURY** *Mélie* *Agreste* (Jean Lucot); **PRIZ DE LA MEILLEURE CONTRIBUTION ARTISTIQUE** *The Shrike* (Cliff Phillips); **GRAND PRIZ CANNES** *Le coup de la Sang de Gosh* (Kobayashi) and *Tel-el* (Gurmendi); **PRIZ D'INTERPRETATION FEMININE** *Reynolds* (Jeanne); **PRIZ D'INTERPRETATION MASCULINE *Le coup de la Sang de Gosh* (Kobayashi); **PRIZ DE LA MEILLEURE PRIZ DU COURT-METRAGE *The French Date* (Adam Davidson); **PRIZ SPECIAL DU COURT-METRAGE *Le Chêne* (Gosh); **PRIZ D'HONNEUR *Le Coup de la Sang de Gosh* (Kobayashi) and *Requiesce* (Requiesce); **CANADA PRIZ** *Yuki Kurokawa* (Yuki Kurokawa); **PRIZ DE LA COMMISSION TECHNIQUE SUPPLEMENTAIRE** *Le Coup de la Sang de Gosh*.********





PAULINE

# CHAN

Following the lead of Jane Campion and Tracy Moffatt, who courted a star with their quirky, surreal and strident imagery, is Pauline Chan, a third-year student at the Australian Film Television & Radio School. Her second-year film, *The Secret Between the Doors of the House*, surpassed film school expectations: was selected for the Shorts Competition at Cannes this year. Also selected was *Monica*, Chan's second-year project, co-funded by the Australian Film Commission and shot on Super 8. Both films signature Chan's interest in stylization and drama, and draw on themes familiar to most people in this techno-ridden age: alienation, loneliness, communication breakdown and fetish.

*The Space Between the Door Of the Floor* borrows from film noir, with exaggerated characterisation, contrasty lighting and stylised composition. Chan

The script has a lot of humour in it and sends up clichéd menages and characters. You think you're seeing a detective movie by its opening, but it's not. I tend to push the material back just over more credit so that it has an edge.

Reinvented in look and tone of Samuel Fuller's *The Naked Kiss*, the film's slightly bizarre overtones and black humour goes beyond design 'verisim'. Confronting and challenging, Chan's films test traditional sensibilities.

In *The Space Between the Door Of the Floor*, a telephoneist is harassed by an obscene caller. Instead of fleeing with horror, Lily (Judith Sanford) is sexually aroused. The caller, Monroe (John Ahlert), sits in his darkened office, smelting in the masculinity. Meanwhile, his wife, Ethel (Marianne D'Arcy), sits by the telephone waiting to get through to Danny (Phil Charles), the radio jock whom she loves. Wife and mistress at first appear passive, but as the black tale develops, the balance of power shifts, leaving the caller impotent. Danny and Lily's last scene, set in the telephone booth, is a tale of power. For Ethel and Monroe, phone sex is the solution to their flagging relationship. The telephone, the communication symbol of the twentieth century, allows them to explore new opportunities and feelings, without physical discovery. Chan.

The tale is representative of how Monroe sees the world. He sees it from that little gap and he looks out behind the door. In the end of the film he chooses to see the world from the little gap instead of moving on into the light, because behind that bit of light he can fantasise as much as he likes. He is observing the world from the backdoor, fear of incest, fear of commitment. The story is that the technology of communication is breaking down common sense.

*The Space Between the Door Of the Floor* opens on an office block exterior that looks disarmingly ingenuit. The distorted camera angle and ethereal lighting lead the shots into first. The film then cuts to the interior, shafts of light carving shadows into the walls and floor. A figure approaches and enters. The closing of the door is punctuated by a sharp clank. Following is a series of close-ups, of a corridor, a fan, slowly shot as a tangle of wires and blades slowly revolving, a hand tapping a drink, high heels clattering up the staircase. Dramatic music and static sounds like the music over the telephone. The film finally borrows from traditional film noir: a twist, a time warp is created. Incestuous and behaviour are maladjusted, and sensory pleasure is beneath the principal setting.

Born and raised in Victoria, Pauline Chan studied drama before migrating to Australia in 1982. After two years working as an actor in various Australian and overseas productions, Chan also worked as a production assistant, runner and children's television film-maker with Film Australia. In 1984, Chan worked for two years as a casting consultant for Multi Cultural Artists' Agency, a national agency that helps ethnic actors find work in Australia. After working as an assistant director on a project for Film Australia, which led to her co-directing a 15-minute documentary, Chan was accepted by the Australian Film Television & Radio School, majoring in directing and editing.

Directing is Chan's first love, although writing follows closely behind. She spent several months writing plays for SBS radio and working part-time as a radio translator. Enjoing her first radio play, the story of a refugee family in Australia. Under the Skin, another of her works, is a half-hour drama for a SBS series, but was recently rejected due to SBS cutbacks. Chan also co-wrote *Hungry* and *The Space Between the Door Of the Floor* and is currently collaborating with writer Alec Morgan on her third play film.

Many of the themes Chan explores come from her community interest and her work as a consultant for the Ethnic Affairs Commission in Sydney, where she counsels part-time. Chan

Maybe my films appear a bit dark, but I deal with a lot of people's problems. I like to express the problems in my community. There is a Chinese saying about people being 'inflamed' by the stars. There is challenge in exploring these themes.

What I find interesting is the lack of relationships between people, their isolation and loneliness. The more advanced our technologies are, the more alone we are from each other.

When Chan approached the AFTRS with the idea for *The Space Between the Door Of the Floor*, she was initially permitted to postpone the project till her third year. Chan

Most recent and film rate 100 minutes. *Space Between the Door Of the Floor* is the equivalent of a thriller film.







# GERMAN STOR

*Mike Downey reports on  
three recent and forthcoming  
films from German directors  
Volker Schlöndorff, Wim Wenders  
and Margarethe von Trotta.  
In their varying approaches to  
financing and collaboration,  
they represent divergent  
strains of a re-emerging  
German cinema.*

## MARGARET ATTWOOD: THE HANDMAID'S TALE

*Handmaid's Tale* Setting in the lounge of the plush Kampenitz Hotel, sipping tea and wearing (anachronistically) the purple and black favourite colours of Henry Miller's June, she looked out of place. Attwood is the sort of woman one expects to emerge from a pile of Freshman composition papers, or the dark leathery shades of a neo-gothic New England college campus, or from the corner of a madly overgrown garden as a backstopper's snail - certainly not here in newly-liberated, anti-Suggs Berlin. Attwood

it actually began the book in Berlin as near age - when Berlin was a very different place - in a very old living later in the same and creating the wall, and to be in East Germany for the opening night was just amazing. The film was so perfectly understood by the Germans in the posture of a certain kind of meditation every with which they say very familiar. The atmosphere - particularly that of people say being able to express their thoughts to one another - and always being anxious and fearful, cracks down on them. Of course, when I wrote the book I had no idea the wall would come crashing down so quickly.

Attwood's story takes place in a mythical, anti-rom nation of the future, Geland, (named where the U.S. is now). Baked by the archaic laws of the old testament, young girls are turned into child-bearing machines by a society which, through sterility of the higher classes, can no longer reproduce itself properly.

Robert Devall plays Fred, a leading figure in Geland's government and the one responsible for security. He is married to the barren Severa Joy (Faye Dunaway).

When Kate (a story Novakha Richardson) fails in her attempt to cross the army borders, her husband is killed and her little daughter taken away. Meanwhile, as a fertile woman of appropriate age and health, she is inducted into the honorable duties of handmaid by the General Aunt Lydia (Victoria Tennant). Attwood

I think most of the books start with images. Some of the images from the book, and from the film, come from the ugly book of world history I've written. It's about the situation in Canada during the 1980s, when they are the being people with white bags on their heads. Everything in the







NOTES THE END OF THE WIMMER FILM, WIM WENDERS.

only accessible to a wider public, but was the way the film "intentionally misleads" for his long-standing fans.

It has been a long time since an essentially German director could command a cast as bright as William Hurt, Sam Neill, Max von Sydow and Joanne Whalley-Kilmer — and endow a musical line-up that encompasses Peter Gabriel, David Byrne, Ray Davies and Van Morrison. To this list one must add the usual Wenders directors of photography Robby Müller and editor Peter Przygodda.

The script seems ripe for success, but it's still too early to tell. There are so many experimental things about the film,

indeed almost everything from the dancing right down to the story, the visual look and the film stock. Tapin

The kind of financing that we have in a state-of-the-art co-production between France (Agnès) Germany (Road Movies) and Australia (Village Roadshow). From one point of view it has allowed a budgeted \$30 million film to be made which will allow the director to shoot in various countries and take a lot of chances. You can't do that kind of thing in the United States. The nature of subsidies — put cities on budget, my involvement through Trans-Pacific, a Japanese-American equity partnership — made this a unique co-production activity.

The storyline is equally unique. An unhappily married French woman (Sylvie Demourier) runs into a mysterious traveler in a shopping mall. The year is 1989. The traveler (William Hurt) is an American who is running around the world filming past journeys taken by his parents. He is not only providing a visual clue that will bring success to an important discovery made by his father (Max von Sydow).

It's basically two stories running parallel. There's the love interest with Sylvie, and then there's the photographic element. The reason that William Hurt's father has created those images is he placed directly inside the frame. He has created this for a special purpose: his wife (Joanne Whalley-Kilmer) is blind and doesn't have long to live. The intention will allow her to see.

The intention is, however, covered for winter reasons by various government agencies and defense contractors: a weapon that can plant images in the brain is a useful one if you have nefarious ambitions. Thus the film and Demourier characters go on the run, and, after an initial period of suspense, they meet an affair which takes them all over the globe. They end finally in the Australian outback as the threat from mainland continues with a nuclear-powered nuclear rapidly approaching the earth. Tapin

Eventually the intention is put in good use and that is the opposite one: images can be directly transmitted from the brain onto a screen — thus people are able to see their own dreams.

Wenders is using the latest in high technology and, for the first time, HDTV is being given a genuine use in feature filmmaking, as opposed to being just a demonstration, a play-in integral part in the shape of the film. And the last of the Wenders also the first feature film in German since David Lean's *Lawrence of Arabia*.

He began shooting in Mexico (Finca) with some background shots for the late sequences, then moved to San Remo and Venice. The crew is a lean little and multi-national one, and the screenplay on the set is like the Tower of Babel, one that everyone seems to understand each other. So far it is looking very hot and very rich.

Wenders moved on to Rome from his previous experience in last fall Hurt and Franz Degen join in Paris.

Other locations include Paris, Lisbon and Berlin. The whole team is then shipped out to San Francisco for a week or about before descending on Tokyo for two weeks. It is then on to Australia to wrap at the Village Roadshow studios.

And *End of the World* is in some ways quite a "German" film. But his plays such a big part in Wenders' whole aesthetic that it has to be. The original script has scenes of the Berlin wall coming down in 1989. But it's not the first time history has had a chance to re-write a script.

## MARGARETHE VON TROTTA: THE RETURN

MARGARETHE VON TROTTA has scored twice in Cannes with her last two films, *Anna Lucemburg* and *Love and Fear*. She is currently in production on her latest, *The Return*, on location in Paris and Germany, and in Italian studios.

Barbara Sakawa's working relationship with Margarethe von Trotta goes back to 1981 with *The London Files*, and continued in 1985 with *Rosa Luxemburg*, for which she picked up the Best Actress award at the 1986 Cannes Film Festival. She now finds herself not only playing the lead for Von Trotta again but in between times is preparing for her role in *Love and Fear* (*Last Call for Passenger Five*), the new film of Von Trotta's husband, Wilfried Siegfried.

In *The Return*, Sakawa plays Martha, a doctor who comes back to her Paris home from Africa with the roots of her personal crisis still very much intact. Her failed relationship with a journalist, Victor (Sunny Prop), and her lost friendship with her former friend Anna (Sylvie Demourier), cause her to reassess her life with the aim of finding some kind of reconciliation with herself and with the world. Von Trotta.

*The Return* is a film about love and about forgetting. The ones in the story in turn between the two women in her life. Martha, who is professionally much more critical, and Anna, who is very sweet and uncomplicated. What I want to show is that he has two women he must love. He needs some things from one and others from the other.

Von Trotta has lived in Italy for two years and this is her second film with the Italian production company, Scena Co-producer with Munich's thinking film. The last production, *The Return*, proves that Von Trotta can now contribute the best in Italian technicians.

Behind the camera she has Thomas Della Cella, the maestro of Italian cinematography, who with *The Return* is working on his 107th film, in a list that includes such legendary titles as *Once Upon a Time in the West*, *The Name of the Rose*, *Genghis and Fong*, *Intervista* and *La Vie delle Donne*.

Taking care of the art direction is Annette Gering, who in her rich and successful career has worked on most of the films, including *Anna Lucemburg*, *Love and Fear*, as well as on *Orlando*, *Lawrence of Arabia*, *King Kong* and, more recently, *La Marmotta* and *La Chiesa*.

Though *Love and Fear* was a step a little further away from her more overtly political movies like *The London Files* and *The Second Awakening of Christa Klages*, *The Return* marks an even greater step towards films which are much more personal and intimate, a new phase in the directing career of Von Trotta. Barbara Sakawa.

It is hard to be in political movies. But on this one I found Margarethe, who has changed. When we did *The London Files* together, she was much more rigid and here she is very good and much more relaxed. ■

# MOTION PICTURE GUARANTORS LTD.

Motion Pictures Guarantors are an international company providing completion bonds for more than 300 motion pictures and television series in North America, Europe, Australia and New Zealand, with budgets in excess of 500 million dollars. M.P.G.'s Australasian operations have bonded 25 motion pictures with budgets of over 55 million dollars.

Melbourne: 75 - 83 High Street Prahran Victoria 3181  
Telephone (03) 528 8852 Facsimile (03) 51 6449

Sydney: 121 Bridge Road Glebe NSW 2037  
Telephone (02) 860 3728 Facsimile (02) 660 1091

**M.P.G.'S INTEREST IS ALWAYS TO MAKE THE DEAL WORK**

## optical & graphic

118 West Street, Green Point 6004 2000, Australia

Phone (02) 965-9545 Fax (02) 957 5031 Modem (02) 965 7648

**Title Specialists**

450 New Titles



TO ADVERTISE IN  
CINEMA PAPERS  
CONTACT DEBRA SHARP  
ON (03) 437 5511

## Crewlist Australia

### PROFESSIONAL FILM PERSONNEL

• FEATURES • SERIES • COMMERCIALS • DOCUMENTARIES  
EVERY PRODUCTION NEEDS A CREWLIST

3rd Floor Toowong Tower, 9 Sherwood Road, Toowong Queensland 4066  
P.O. Box 1162 Toowong QLD 4066  
Telephone (07) 371 8100 Facsimile (07) 371 7456



# Fred Schepisi

"PUSHING THE BOUNDARIES"



In the 1970s, Fred Schepisi made two of Australia's finest films, *The Dishy* & *Passions* (1976), for which he won a British Academy Award (1978). Then, to the surprise and disappointment of many, he moved to the U.S. where, after a period of aborted projects, he made the critically-acclaimed Western *Bushwhacker* (1982).

Today, Schepisi is one of an elite group of 'A' directors. The commercial success of his 1992 American film *Romance* has given him the freedom to make films of his artistic choosing. These include *For Avenue* (1998) and the court-to-be-reinvented *The Remains of the Day*, adapted by Tom Stoppard from the John Le Carré novel.

# Schepisi

IS A CAREER INTERVIEW



*Schepisi's work varies from outrageous social criticism to refreshingly warm comedy, from a keen understanding of genre to a delight in the manners of English mannerist drama. As such, his films are less easy to critically pigeonhole than those of most Australian directors. Each Schepisi film is an entry unto itself, seeking and adopting a directorial style peculiar to the material.*

*It was just before *Prong* is shown to do the actors' post-mortem on *The Boston House* that Schepisi spoke to Scott Markey. The result is an extensive career interview that begins with his early Australian features,*





**"It was on Anneke Blacksmith that I**

**first come across burgeoning unionism in the Australian film industry.**

**I couldn't always afford to deal with it, and had to keep coming up with deals.**

**It didn't effect the film, but I let it bother me personally".**

this little light spot, which goes off into darker areas. And, you're right, it was only because of that weather... and also Ian's way of exposing, the choice of lens - that sort of stuff.

We knew a lot of the technical film-camera-related documentation, but applying it in emotional terms to the drama-context of the picture is what you have to learn.

All in all, doing *The Devil's Playground* was an incredibly rewarding experience. We had the advantage of all living on the location (Warribeen Park). And, because we had no dough, all the extras continued to live at our home on weekends. Rhonda (Schepan), who did all the scheduling with me, and the casting, had helped get the thing rolling, was also the second assistant director. But of course she was then my wife and when everyone said to come back she would cook meals. It wasn't exactly her day off! I think our tempers were a little frayed. (Laughs)

But because all the crew and cast stayed on location, we were like a family. We'd all have dinner together, and I could also be of my directing at night, when people were relaxed. They would ask me questions that didn't seem to be about what they had to do tomorrow, and I could reply in a more acceptable framework. I think that really helped us to establish the camaraderie that you can see in the film.

I remember we got that location after having toured all of N & W and Victoria. Rhonda and [art director] Trevor Ling actually called me into that place. I thought it was top leg for the film I had in mind,



but they kept saying to me, "You must make it smaller. Just imagine half the room is missing and you will work more comfortably." It took them a while to sell me the concept! (Laughs) But they did, and I am really glad.

Then I went to the Victorian government - this was before Film Victoria had started - and one one of the ministers. He rose to the bait, thought the film was a fantastic idea, and allowed us to use Warribeen Park for \$2,000, which he then invested in the film. As this happened only a week before we had to start shooting, I left that place walking three feet off the ground... and in tears.

\*\*\*\*\*

There are two final things I'd like to say about working in Australia. On *Anneke Blacksmith*, all the problems we'd found on *Devil's Playground* had been sorted out and things were far more professional. But it was a film far bigger than that anyone had any idea of, particularly me. (Amusement producer) Roy Severus was really something in the way he helped me through that.

And twice on *Anneke Blacksmith* that film came within a hair's breadth of not being in the Australian film industry. I couldn't always afford to deal with it, and had to keep coming up with deals that didn't affect the film, but I let it bother me personally.

I was also angry at the rumors that were spread about the film. Everybody seemed to want it to fail. That is a disturbing trait in the Australian character - preferring people to fail rather than succeed. The only reason I mention this is because the otherwise good experience was tinged a little with bitterness.

When I came back ten years later to do *Final Angst*, I thought I knew the industry and people in it. But I realized very quickly that in those years everything had changed radically, and that I should treat coming back the same as if I were going to Canada or England or France. I had to select a crew from the same way I would in any of those places. There is a lesson for doing that, and I used it here.

They surprise, I ended up with many of the people I had worked with on *Anneke Blacksmith*. (The fact they had been with me before had not worked for them at all. I got good pleasure out of that, because it meant they had gone on and improved themselves, they had built on a good foundation and not taken bad shortcuts or got

LEFT: THE WORLD OF WHITE AUSTRALIA FROM JAMES (PETER LEE) BY IN THE COURT OF JAMES BLACKSMITH. BEHIND LEFT, CHIEF COMMISSIONER HARRIS (RAY LAMBERT) MAKES A FINAL BEFORE HARRIS. JAMES IN THE COURT OF JAMES BLACKSMITH. BEHIND RIGHT, HARRIS MAKES A FINAL. JAMES AND HIS WIFE ANNEKE (ANNE BLACKSMITH) (PETER LEE) IN THE COURT OF JAMES BLACKSMITH.





LEFT: BUSHY, WITH ACTRESS GARY BUSHY AND  
BEHIND: BUSHY, BUSHY, THE FILM BY BUSHY  
PETER ADAM BUSHY, DIRECTOR BUSHY "BUSHY" — B.A. BUSHY  
ACTRESS, BUSHY ACTOR, PUT AN ASSOCIATE BUSHY TO  
BUSHY WITH THE ACT BUSHY ON THE FILM BUSHY  
BUSHY ACTOR ON THE FILM BUSHY AND  
ONTO BUSHY ON THE FILM BUSHY

shope. There was a genuine desire to achieve good work, a real adaptability. That was very thrilling for me.

The first 48 hours were not too bad, but my crew I have never worked with. I did not expect that, at all. In the four days, we did exactly the same number of shots as we did in the twelve-hour days on *Baran*. And we worked pretty well on *Baran*.

## MOVING SYDNEY

*After having made two of the finest Australian films of the 1970s, you moved overseas. Why the change?*

Both those films cost more than money. About \$200,000 of *The Ghost of James Blackman* was Film House money, and half the budget on *The Devil's Playground* came from me. We also distributed that ourselves, which cost as much in money again. Then a shot of droughted I had to work two shifts of cameramen just to keep the money coming in.

After *James Blackman*, I had to agree to go back to directing commercials, just to keep Film House on its feet. I found that a very difficult process and I wanted to make sure I did. I got lost making them again.

So, the first reason for going overseas was to get properly paid. The second was that I wanted to test myself on the international marketplace, to challenge what I had learnt. I also had this funny idea that I'd managed to do a couple of successful films in America, and could build up a market for me, that would make it easier for me to market my films I made back home.

The first thing I did over there was get one of the top agents, Sam Cohen. He got me a job writing, producing and directing a comedy for Fox. Fox had been partly solved through Heyman releasing *The Ghost of James Blackman*. They had a little less money in it than I did, but a hell of a lot more rights.

I came back to Australia to write the script and I was just about to head back to the States with the finished draft when I heard the president of Fox had been sacked off the lot. As I had sold everything up, I didn't know what to do. That's how naive you can be.

Then Sandy Lamberth, who had helped at Fox with distributing *James Blackman*, got the job as president. I rang him up and he said, "Give me a couple of months to write to, then come on over and we will get on with it." Fantastic! So, two months later, I finally got on a plane, script in hand, only to arrive the day that Sandy got fired! [Laughs]

I was in terrible shape. I didn't understand any of this sort of stuff, now I know it happens on a very regular basis. And it really is very dangerous, because the new guy never wants the old guy's stuff.

Not knowing what to do, I wrote the screenplay for *Baran* for

and said, "You give me a contract with me, and that's why I've been. You probably don't want the project, but why don't you let me set up an office, as I've supported it, and I'll give you a return. I can then collect my money \$500,000, and you can throw it out. We'll all walk away clear. And if you happen to like it, well fine." And that is what happened. I was given Betty Muller's old office and I asked for the oldest secretary on the lot, who got me the car parking space and all the privileges it takes the Public Service, the secretaries run the joint. She knew who to ring and what to do. I didn't have to bother management for anything.

I then spent probably the last few two months of my life, speaking to nobody day after day. It was not a particularly good time.

Meanwhile, I was being treated for a couple of projects. One was a top standing film that was going to be done in Chicago, called *Baran*, which I really liked. Another was *Raggy Man*. I went to work on both of them. The musical was still being written, for which I was getting some money, but I was only on a promise with *Raggy Man*. I did a lot of writing and research with another, Bill Whittall. He also had another project going, which he told me about, and, so soon long story short, that's the one I ended up doing. I liked it, it was a definite project and it was called *Baran*.

Then they pulled it away on me over *Raggy Man* and I jumped down from the script with all the way back to where it started the film that got made. It was sad, actually, because, it really could have been a good film. But Bill Whittall is like that. He has an original vision with certain limitations. You then take that out of it to a place where he appreciates the idea. But if you let go of the idea, he goes "Prove" straight back to where he was. Everything that I felt was wrong with the script on the final film. Then a script didn't work — in all.

## BARAN

On *Baran*, I had a margin of an actor called Gary Bushy. He is a great actor, great actor, but an absolute nightmare to deal with. The one form that picture was getting Gary out of his mother's house and onto location so that he could act.

I also had four producers! One was this guy who had been the head of Marble Arch, which was EIC in America, and then been bankrupted. As well, there was William Nicholson, Gary Bushy and Bill Whittall. What this really meant was that I ended up doing the work. Certainly when there was any trouble I did the work. How I knew there was trouble was when I saw my producers driving away from the lot, heading for Los Angeles on their business! [Laughs]

Sam [Cohen] was just fantastic. We changed the way we worked three times within the first two weeks just to cope with the scheduling problems. Gary Bushy, William Nicholson's availability — all that sort of stuff.

The biggest check for anybody going to America is the size of everything and the adjustment that is involved. For example, an enormous amount of time is demanded of you by the actors, who make your own looking through the camera.

We also found ourselves with this huge circus of camera machines and drivers. We soon worked out that there is no way you can get this huge circus moving safely, so we set up these little runner units and, when all that stuff is off, we back to base, we went out the small unit. That was the strategy of getting back to work the way we wanted. You

"The first reason for going overseas was to get properly paid."

**The second was that I wanted to test myself in the international marketplace, to challenge what I had learnt. I also had this funny idea that if I managed to do a couple of successful films in America, and could build up a marketable name, that would make it easier for me to market my films I made back here."**

can't defeat the machinery, but you must not let it defeat you.

Another problem was the production manager, who was a bully and a "nice in a tree" type person. On our first survey, I knew it wasn't going to work. So I went back to L.A. and said, "This man has to go." There was a barrier. But then I learnt how to deal with it. In America you can say, "Our personalities don't mesh. There is nothing wrong with the man — in fact, he is an extremely wonderful production supervisor — but our personalities don't mesh." I mean, that's bullshit, but they didn't use someone else, who was wonderful. That was my first Hollywood lesson.

By the way, I mustn't forget [composer] Bruce Swenson who has been involved with me all the way through. I talk about Ben Barker because I work with him every day on the set, but Bruce's contribution to the film has been just fantastic.

I hate publicity press interviews because it all comes down to what I have been doing. I keep saying, "Look, I am this group of people who have all contributed" but they never write about that, which I find very annoying and very unfair to the people involved.

**What was *Barbarian* about? The locations are most striking.**

I had Preston Ames, a great, old-time production designer, come in alone one day. He told me to go to Big Bear National Park, but the producers said, "Over my dead body. It's too remote." Then I got Leon Erickson in, who had done *McGee and Me*. Leon knew every nook and cranny, and I built jobs convincing the producer he was the right person.

Leon and I then went down to Big Bear National Park and Red Box, and found what we wanted. It was completely wild, dense, but because it was a mountain-top there were several ranches all through it. You could drive your trucks right to where you wanted, step off the road and shoot. Everywhere else the producer had wanted, which were really ugly, you felt you'd been a hundred times before. They were all hard to get to, whereas this was so accessible.

The other great thing was you could do work there at both ends of the day, because of the way that the mountains were structured. And so you would sit in a director's chair, there was always someone you could point where you would get great light and good scenery on the backgrounds. But these were things American producers don't understand. Whereas we have to talk about light, over three times that's absolutely no point talking to anybody about it. They don't understand light, they just want you to "shoot the story!" [Laughs]

Anyway, to combine the producers of the surveillance of this location, we all jumped in a jet and flew down. When we landed, he got out and he fell in his knees. I thought, "Oh, great, he loves it!" Then I heard, "What can you do for me?" [Laughs]

But we did not stop shooting there, in a very remote town with no television. I have to tell you, the impact of no television on a group of people raised on 24 channels is really something to see. They are real-life American cowboys who would make their own fun at night. These Americans had to make quite some adjustments. It was fun.

In many ways, doing a Western in your first American film was a risky undertaking. Westerns haven't done well at the box office in years and there is the difficulty of bringing freshness to a genre that many feel is played out.

I agree. But the reason they chose me, which always makes me laugh, is that they thought James Clavell was a great Westerner. In fact, they even teach that in some of their film schools!

Ach! Of course all my friends who was going to film school there, and two major ones was on James Clavell's. It was his teacher's specialty. So he asked me whether he could talk to me about it. I said, "Sure", and she brought over all her questions, I think I made her fall because I said, "Well, that's not right, and this is absolute rule book." It was all to do with Westerns — very silly stuff!

Anyway, that is why I was chosen. In general, Americans want your originals, but not for original films. They want it applied to their kind of films.

**Many have commented on how badly *Barbarian* was handled on its U.S. release.**

The company I was making it for went broke and Universal took over the distribution, along with a number of other films. One was *The Legend of the Lone Ranger*, which they thought was going to be successful. But my bad timing as it could have told them, "This is a total disaster." And it was.

By the time Universal got round to releasing *Barbarian*, they weren't interested. In fact, Bob Ranney, who was now with New World, said to me, "This picture isn't going to work and we're not going to spend any money on it." His reasons were that it had Willie Nelson, who had just killed in *Memphis Beat*; that it was a Western and that it had Mexicans in it. Great, huh?

I said, "Look, Westerns aren't working, so you have to treat it as an ordinary movie. You should release it in New York and try and build up a reputation over a month-month period. Let people discover it as a film, then release it everywhere else. What you're planning to do will cost \$1.5 million and the film will just disappear. Instead, why don't I spend \$200,000 and find out if you can make it on-screen?" But he said, "No, you won't get the critics and great quotes from Pauline Kael and David Derby. I even had one critic who hated it go back and see it again. I managed to convince him he liked it."

Finally, I convinced them to have a screening in New York, screening *Barbarian*. So where did they screen it in New York? The film then broke in the province and all sorts of other things went wrong. But I did get the critics, and great quotes from Pauline Kael and David Derby. I even had one critic who hated it go back and see it again. I managed to convince him he liked it.

Despite this, Bob Ranney still ignored me and released it the same way they had released *Memphis Beat*. Which was one out.

So, in answer to your question: not only was it dumb to make a Western, it was dumb to make it with those people. But I like the film, I like it a lot.





ICE MAN

*After Barthes, which gained you a considerable critical reputation, you went off to do a film that struck many people as an odd choice.*

I was supposed to do *Pierrot after Barthes*, but there was a change of management in Looney, where I was doing it. Half way through shooting *Barthes*, they rang me up and said, "We want to make this film for \$8 million, instead of \$45 million." "How do you think you are going to do that?" I asked. "Oh," they said, "we want to fly down to talk to you about it." I told them I couldn't do that at the middle of production. So they said, "Well, we want to do without this number and that number" and so on. I replied, "That's good, you can do without the director as well. I'll see you later." [Laughs] And they did take out of the film everything that was of value.

I then tried to get up a number of other projects. One was set in Taiwan and written by James Goldman. I felt it was as good as *The Abolitionist Candidate*, but we couldn't get it made. Another great project was *The Constant*, about a guy who manipulates political groups for the media. I had Roy Scheider and Jacqueline Bisset as a documentary reporter who gets mixed up in some killings. Just as all seemed well, we found out they weren't. As it turned out, Jackie Bisset and I didn't get on too well, anyway.

While I was in the middle of all this disappointment and frustration, my editor from *Barthes* [Don Zimmerman] called me and said he was working with [producer] Norman Jewison on a project called *Ismael*. He then the script over to me. I read it and then went



LEFT: HE ALMOST OVERRODE THOMAS' OFFERS, WITH LARRY FORD, BRINGER OF THE BODY OF THE MURDERER, WAS RECEIVED IN AN ICE BOX. ABOVE: NORMAN JEWISON IN ARGUMENT AS THE BODY COMES BACK TO THE SHORE. PHOTO: NORMAN JEWISON. THE ICEBOX SCENE WAS HIS THE HIGHLIGHT MOMENT OF HIS FILM (COURTESY: OBSERVATION, ITALY)

and begged Norman Jewison to let me do it. I didn't think it was the best script in the world, and I had to do a lot of research work on it, but it is a very authentic film. It is literally on the "what if" basis, and if you take you one leap of faith it all works.

*Ismael isn't the world's most intellectual picture, but it has and loses about what it's examining.*

The film has the feeling of being made by people who applied more care and intelligence than the script deserved.

That is probably right. I think the original writer, [John] Dummer, had some good ideas, but he wasn't capable of carrying them through. That Universal hired a guy who had written a great script for something or other, but he was neither very intelligent nor hardworking. So we were always behind the eight ball.

Norman Jewison, whom I like, also insisted during the conference testing period that certain things be removed. I think those can make away a bit of the edge and some of the explanations. I wouldn't allow that to happen any more, but I had no choice at the time.

I am not having a shot at Norman. He did what he felt was right, and I think he was in most respects, some bits were a bit boring. But sometimes you have to have those boring bits because they are the rock on which everything else is built. You often find this in a good play. During the first act, you often wonder, "What the hell am I seeing here for?" but it all pays off at the end.

The problem with *Ismael* was that it was a leap perceived as if cheap science fiction by the public, who stayed away in droves. We should have been wary of that possibility, but we weren't. Still, it has had an extraordinary life on video. I get letters from video: how is that for a real surprise? And if I am going cheap/science fiction, somebody got rich!







KEENE (TOP), KERRY CONNOLLY (LEFT) AND MORGAN LLEWELYN (RIGHT) LEAVES UP A BOMB AND THE "PLAY" AND JULIAN (RIGHT) JOINS THE STUNTSMEN ASSOCIATION OF PIERREIN BUILDINGS AND MARCH FOR THE TREATMENT OF HER WAX TALK, WITH HIS BOMB VILLAINOUS EXTORTION AND DR. EDWARD BARNUM (JOHN GUNDEL) "PLAY".

*Plenty* was a great experience for me, on an intellectual and craft level, as well as a personal one. David and I got on very well. As with all really good people, we found that exchanging the best way. If you can put aside ego and be frank, you are able to see how your own limitations may have prevented you from seeing something earlier. In my case, even a little more (my limited ability, there are psychological things going on in a play or script that can't readily be processed because they are outside the mind of the writer. David wouldn't understand that of saying to you, "That's why I have done it," but when you cut and thrust and challenge he will come out with it. You will then see things in a completely different way.

**What have you thought of David Elia's work as a director?**

I know he is quite controversial, but I really like *Workday*. I think it's great. I also love his early television work, like *Days of the Learning Fabulous*.

When he directs, David is a bit like David Mamet. He lights so that you concentrate on faces—the words become all important. But I don't think like some that they're only illuminated stage plays because he really stages them as film. He tries to be original in his cinematic language, and he is borrowing all the time. Sometimes I

think he is a bit what I'll call "self-conscious," though I don't mean it as strongly as that. He will do some thing from a history or the moral consideration, but it will come off as a self-conscious cinema movement. But he has a completely original approach, and is really exciting.

I also like *Paris Is Night*, but I think I would have done a better job of it. I loved the script and really wanted to do it. I would have done a real film narrative for more literature in the music. It would not have been David's film—it would have been David and Fred's film, and quite different.

**Would you have portrayed the heroine so darkly?**

No, not in David's way. He likes that. He is examining the cold bleakness of people. The thing is this English exterior which he wants to penetrate and heat. I would have examined that in another way.

A great example is *The Gas Game*, which is about a man and a woman in an old people's home. There are only two people on stage and it is about boredom and tedious, about life passing by. Many people would direct that as a boring, boring way, letting you have that same experience. In the production I saw, [director] Mike Nichols made everything compelling and funny and that. You know all about the boredom and the agony, but you didn't have to actually sit there and experience it in real time. In a way, there is a little of that in David's approach.

Having said that, I still like *Paris Is Night*. It is a challenging and different experience.

**Have you seen *Shogun*?**

Yes, I like it a lot. It has a wonderful mood about it and a lot of energy. I love Blair Brown, though I think David could have made her look a bit prettier. [Laughs]

\*\*\*\*\*

**After the success of *Plenty*, you moved to comedy with *Rosanne*.**

I had actually been trying to do comedy for quite a while. Before *James*, I had been involved with a physical comedy based on Robin Hood, which I was going to do in the style of *The Three Musketeers*, but hopefully even better. I was really looking forward to that, but a never came to be. I also had a Judith Ross script called *The Other Men*, which I thought was very funny.

In the mean time, I took two writing jobs. I did an adaptation of the book, *Meet Me at the Hotel*. Interestingly, it is a lot of accuracy.





**Absolutely. Wobbly-land!** "What is this guy doing with wobbly-land?" I need to be so perfect with all my camera moves and make the audience quite unconscious of what I was doing. If I missed, I creep. But now I ask myself, "Why? Why not?" You must find what the picture needs, then do it. And, yes, the "home movie" style is definitely there in *End Angels*. It governs the whole structure of it, crossing as it does to people over the country for comments. I have taken that style even further in *The Russian House*.

One stylistic element common to all your films is the abrupt changing of perspective on people in the landscape. You cut from very wide to very close and even through 90 degrees, which almost no other director does. The opening of *Romance* is quite extraordinary in its use of 90 degree cuts.

That's my grammar. Each film is different, as we agree, but there is a basic grammar about cutting on line and shocking scale changes. These are stylistic things. I hate those miserable little 30 degree changes and boring over-the-shoulder stuff. Cut round strongly, go 90 degrees if you want.

I like to work with modular-pattern filmmaking. If you find you have a flaw in the development or something, it is actually easier to rip out and shift things around when working this way than if you are using a more conventional system. That is something I learnt many, many years ago and a partly why I do some of what you mentioned.

But it is also more than that. If you go on on line, you are concentrating on one thing and not introducing extraneous information in the background; you are not distracting the audience.

The scene at the beginning of *Romance*, where C. B. Hales (Steve Martin) comes down the steps with his racket and walks along the path before meeting the two female, is almost the classic sequence of Schepisi posturing.

Yes it is. Absolutely.

Another stylistic element is the sense of community detailed in each picture. In *Romance*, for example, there is the strong feeling for the town and of the relationships between people.

Yes. Bill Hart actually expressed it like differently and I think more accurately. He said, "You film the context." Most people don't. They concentrate on main characters and everyone else is peripheral.

MICHAEL, JACK WELLS AND LINDY CHAMBERLAIN (LEFT); FRANKY, VICTORIA AND CAROLINA (RIGHT); AND A CLASH OF COURTESY: FRED SCHEPISI



For me, every character who appears in a film, from the very best just right up, has to have an inner life. Many times they play things that are not immediately perceivable. And I give them as much information about who they are as I do the main actors. That is part of what gives that sense of community they are all fully realized people, interacting in a very real way.

The perception of you in America must have changed greatly after the success of *Romance*. Did you feel that?

Absolutely. Up till then I was just an interesting filmmaker, smelting the major and the independentists. There was a lot of pressure from the good independents, and particularly writers, to do their work, and I still had the possibility of working for the majors. Besides, *Romance* made money. More than that, it was funny and warm. It could have been just a conventional comedy, but it became more than that.

*Romance* made the studio appreciate my skills more, and it also made money. I am not sure in which order that goes, but I have an idea. [Laughs]

Steve Martin had been tried in other films and not really succeeded, so the fact that he worked so well in *Romance* must have been seen as proof of your abilities as a director.

I think that's true. But there is a certain irony in that, because what people haven't picked up on is that Steve actually had something to say. There was just a sense of vignette or one-liners. There was a wit, a character and a depth beyond the simple comedic approach, and a romance had an emotional storyline.

Presumably Steve Martin wrote it that way, to give him what he felt he hadn't been offered before.

I don't think he did that consciously. It was just the story he picked [Cyrano de Bergerac]. But he might have. I can't properly answer that, though I'm sure he was looking for a good vehicle, yes.

## END ANGELS

After *Romance*, your reputation was at a high with the major studios. But instead of trying to consolidate it yourself in America, you came to Australia to make a film for Cannon. [Schepisi chuckles.] Once again you went off in a surprising direction.

Well, I don't want to repeat myself. I want each film to be a challenge and a new experience. I don't want to go back over what I have been unless I can find a different avenue of approach. I'll certainly do more comedy, but there is a hell of a lot of other things I want to do as well.

Quite frankly, I didn't want to do *End Angels*. I thought it was going to be too hard, and too tight. But [producer] Wally Lambert just drove me mad about it.

Fortunately, I was able to do it — and that will sound wrong — on Hollywood terms. I don't think I could have done it without Meryl. With her name, I was able to get the money to do a properly.

Meryl was enormously helpful and generous on everything. She gave me the confidence to believe I could do it, I couldn't, wouldn't, have done it without her.

What did you think was too hard about it?

Outside of the controversy, and the amount and importance of the information, was the fact I couldn't take any licence. I understood now why people 20 years after an event couldn't character and cheat on a few things. What they present dramatically can be closer to the truth in an emotional way than if they were strictly fact-based.



**ON EVE ANGELL: "My favourite line from *Australians* is: 'I'd really like to see the other side of the story.' Why can't they accept there is no other side? I present all sides of the story in the best possible way, non-judgementally. Just because the film comes down on the side of the Chamberlains' innocence, why does that mean there has to be another side to the story?"**



**WENT AND STAYED: "ALL COMMUNISM... AND CHAMBERLAIN: THEY WERE CONVINCED THAT THEY COULD EXERCISE AND BEAT US WITHOUT GETTING BEAT" - EVE ANGELL**

by the facts. I don't think we ended up being half-hearted, but that's what I was frightened of.

As it was an ongoing case, there was also the danger the film could negatively affect the lives of people involved. I didn't want to take it on if there was any danger of my doing that. Wendy felt my hesitation was because I didn't know how to make the film, and that was true — at first. Then I did find out a way of doing it. But I had to tell Wendy I couldn't guarantee the film's commerciality if I went in that direction.

I'm glad Wendy talked me into it, because I think it is a fairly good film. It has been successful in many places, and in the colder places it hasn't. In America it wasn't, but that is a whole other story.

When filmmakers go to a foreign country, they often bring a fresh perspective to issues that local directors have missed. That is certainly the case with *Widowspeak* and *White in Flight*, which could not have been made by Australian directors. It seems to me that in *Red Angel* there is a freshness and objectivity in looking at Australia influenced by your time working overseas. Would you agree?

Yes, I do. The one thing I didn't say when you asked why I went overseas was, to gain a better perspective and balance on my own country and culture. I wanted to see things in world terms and experience other undercurrents. You definitely got a better impression of your own country if you can get away for a while and experience things from an international level. Of course, things can get distorted as well, if you are stupid.

*Red Angel* is quite tough on Australians in several ways. You are very critical of the "rush to judgement".

Yes...England does.

Well, when Australia there is a contradictory impulse. On the one

hand, people won't accede to government attempts to conform them, such as when they voted the banning of the Communist Party in the 1950s. At the same time, there is a strong desire on a personal level to make people conform to an accepted norm. And the Chamberlains were perceived by most Australians to be outside that accepted norm. People didn't understand their religion and invented all sorts of cruelties about it. They also resented the supposed lack of emotion. The Chamberlains were cruel and heartily hated as guilty because of their "differentness".

Amazingly, their differentness is definitely what fired up the public in general. There were the unknown aspects of their religion, the unknown aspects of the case, the unknown spirituality of what happened. The whole thing is not humane as a view on, a perspective that way.

I also think that all communists, and I included that from being overseas, need weapons. They need some evil that they can experience and react to without getting hurt. That way it can end up as a necessary evil.

At the same time, one wonders why this country is so obsessed with the Chamberlains when at the same time a woman killed three of her children and only went to jail for two months. No one ever talked about that except on the first day. Why? Yes, with Lindy Chamberlain, there was some one who had lost her child through perfectly explicable circumstances and was treated like a witch.

My favourite line from *Australians* is: "I'd really like to see the other side of the story." Why can't they accept there is no other side? I present all sides of the story in the best possible way, non-judgementally. Just because the film comes down on the side of the Chamberlains' innocence, why does that mean there has to be another side to the story?

Well one critical difference from the book, for example, is that it doesn't establish, at the start, the strong probability of her innocence the way the film does.

That is correct. [Pause] Well, we don't really in the film either. We subtly put those it in everyone's eye and noted "You don't really see what happens... but you do."

We could have done it by completely fading the middle section, and making the audience guess all the way. But it was our belief that would make the whole thing euphoric and a bit like a thriller. We wouldn't have been able to examine the how and why in the context that we do. We also felt it was important that the people as a demand how little they had actually known when making their judgments. There was no evil villain, it was only the cumulative effect of everybody's actions that became the villain. It was important that audiences actually investigated that, rather than just go on to their journey.

Although I don't think you can compare the films, there is a way in which *The Accused* does it the other way around. I felt they were so convinced their story and needed in the very thing they were supposedly examining.

Of course, my approach on *Red Angel* came as a bit of money. It didn't do this well in America. But amazing actors and studio people ahead and extraordinary impressions. I am sure that is partly to do with Sam Neill and Mary's work, but the film also touched a nerve. Steven Spielberg was running around looking it as the best picture of the year. And John Lanch, who had been through that publicity after the [helicopter] accident, wrote to say how much the film had affected him personally.

*Red Angel* is a picture that speaks to people touched by bad or excessive publicity. This has helped it, and me with it, over a whole other area. As much as *Remains*, it has helped put me in the position I have reached at this point.



**"The Russia House is an anti-film. It is about how the very people who should have known things were changing didn't know. They don't want things to change. There are economies and ways of life based on the Arms Race. That is what we are really examining; that is the under-belly of the film."**

That was on a Saturday and on Monday Sean rang me and said he wanted to do it. Boom, we were up and running!

Everyone had kept their lips; there was a way we could do it. Even my own agent still can't work out how we did it. From a book to a film took a long time. But Moscow, Leningrad, London, Lisbon and Vancouver all in that time, pretty good!

**Did this speed have anything to do with the changes looming in Russia and Eastern Europe?**

No. I wanted to go in September before the weather conditions in Russia became too difficult. But the bloody buyers took a bit long negotiating. Tim's contract and we lost a few weeks. I know that October was the latest we could start and, if I missed that, I'd have to wait six months. So we went like mad to do it in time.

That was the main driving force. At that time, nobody knew what was going to happen in Europe. Regardless of what might happen to Gorbachev and his system, there was a guarantee that the beleaguered remnants of free enterprise would continue.

**During the making of the film, was anything changed to take account of altering circumstances?**

No, the book is a moment in time. I felt it would always be relevant, and that there was no point trying to chase current circumstances. In fact, the film has stayed pretty well where the script was originally, even maybe backpedaled a little.

The Russia House is a spy film. It is about how the very people who should have known things were changing didn't know. They don't want things to change. There are economies and ways of life based on the Arms Race. That is what we are really examining; that is the under-belly of the film.

Then, during production, the Berlin Wall came down, and Hungary and Poland came over. Tiananmen Square happened the day before we were in Russia on our second survey. We met some American tourists in Leningrad airport and they were starved for news. It became very clear that nowhere in Russia had there been any reporting whatsoever on any of the events in China. I found this quite shocking.

Le Carré's book is based on very long and precise conversations. From a Hollywood point of view, there isn't much action in it. Was that ever a studio concern?

Alan Ladd's original fear was that it would be a talking heads picture



ABOVE: SEAN CONNERY AS SMITH IN THE ORIGINAL SERIES. "TIMOTHY DUNCAN" MADE THE FILM SERIES FIRST SEASON CONCEPT. BUT YEARS AFTER JOHN CONNOR'S ABSENCE FROM HOLLYWOOD, SEAN CONNERY - "SEAN'S ORIGINAL OFFERS AS SMITH IN THE RUSSIAN HOUSE." "TIMOTHY DUNCAN WAS A DISASTER."

Depicting it wouldn't be, but rather something that would take you inside Russia and let you really experience it. Nobody thinks of it as a dialogue piece now. They think of it as an extremely revealing story with an incredible sense of scale. It is a dramatic story that racks you in and keeps you there. The love stories are strong and you don't need the other strands of our chase and shooting round corners.

**How have you dealt with the Russian characters? In *The Most for Most October*, for example, they are all on English than the international tension never ignites.**

Basically, all the Russians are Russian, except for Michelle Pfeiffer. But you'd believe she is Russian.

When Russians should speak Russian, they do so. There are only one or two places where a translation is needed and how that is done becomes part of the story. It wasn't a real problem.

In terms of language, *The Russia House* is a dumb chance, in a way, of what I did in *East Angles*, but makes something quite different. You will see some of my basic grammar, but that is only the rock, the foundation. I want to keep pushing the barriers. I mean, you don't take an even more complex John Le Carré novel, after presenting the guy you'll put it on screen with all of its complexity and nuances, and do it in a straightforward, naive way. You have to come up with something which informs the original work. And that is what I did. He came up with a wonderful structure; it's very caring.

If you get a chance to do something really different, you really should. After all, people don't want to keep coming back to the same experience. I can understand that there are certain audiences,





and there is a certain comfort and pleasure in playing variations, but we also want to be stimulated by new things. I would prefer to be on the stimulating front as often as I can.

## FINAL THOUGHTS

At the time of *James Blacksmith*, you said, "In the end you can only make a film for yourself. You have to make it to your integrity and to the way you truly feel." Obviously it is no good making a film without insights in it – you need some consideration for the audience – but since there is no way of really knowing, you just do what you feel is going to create a real experience."

Yes, I feel exactly the same. Maybe I have cooked up on a little more to the audience – but essentially it will have to delight yourself.

David Hare said to me during *Plenty*, and I don't want this to be taken the wrong way, "I am a clever bugger, and you're a clever bugger. And together we could compound this by getting over clever." So we made a point to spend the whole time keeping each other simple. Then said I did the same on *The Piano House*. And we also had David Campbell in the way to keep a check on both of us.

One difference now in the way I try to work, analysts're not going to believe this when you see the film: it is dense but not too clever. I try to be clear and as accessible as possible on the top level. I then put all of the other stuff in layers underneath, to be discovered by people who want to go on this exploration. In *James Blacksmith*, for example, I put almost everything on the surface.

You also said at that early *Cinema Papers* interview, "A lot of Australian films tend to avoid... things on an intellectual level. They think the audience knows what is going to happen, so they don't tell them. What they should do is tell them on a physical level."

Yes, that is true. And I am still educating myself on doing that.

On *And Maudie*, where I was trying to keep the pace up all the time, I had Martha [a girl] tell me not to make the emotional changes. Take for instance the scene where Michael [Sam Neill] brings Lundy [Mary Strepp] the flowers on the anniversary of their child's death. As soon as they hugged, I gave it "Ooo, too and I'm out of here." I give audiences the conclusion and I thought, the emotion. But I was disturbing them by negating them enough time to fully experience

it. I had to triple the time before I cut so that the people could get the experience. Those cuts are almost a longer than I had ever worried them, but probably they should be even longer still. You can sense that when you watch it with an audience.

So, there are times when I must learn to work against my own nature, to give people more. I have to learn to do that more during the shooting as well. I ought to drop a little bit of my grammar and technique to better milk the emotional moments between people.

Why do you think there have been several very successful Australian directors in America? Are there particular qualities they bring to filmmaking?

Yes. Because of our experience here, originally with very little money and very few resources and everybody lumping together, we become free and inventive. We learn more about the various facets of filmmaking than most international directors do, and also how to get the money onto the screen. We are also good, some of us.

I always laugh when the overseas people think of us as a breed which we are definitely not, as Australians know.

But there is probably something in our upbringing that singles us out. In Australia, we are brought up as Australians and all that that means culturally. But there are also many English and American influences. There isn't international "fat", as well as an Australian side. When we go overseas, we don't know more about things than we'd imagined, which in the same time mixing things with our own peculiar experience and logic.

So even though we Australian directors are very different, there probably is some common factor creeping in to those films.

One thing that surely crops in is a revision to the clichéd patterns of much American filmmaking.

Well Bruce [Bernick], Peter [Weir], Gillian [Armstrong] and George [Miller] and I were brought up on a lot of good English and European cinema, as well as American commercialism. Our stand-off, observed, atmospheric style of filmmaking is influenced by European and Japanese films. We are a mixture of everything warmer, yet than the Europeans but not as warm or as explosive as the Americans. Australians go for emotional truth, whereas Americans seem to prefer manufactured, commercialised emotion. That is what makes us different. It isn't necessarily what makes our films sell more, because they don't.

If anything, we have to put more emotionalism and warmth into our films for the American taste – and probably for the world's taste.

## FILMOGRAPHY AS DIRECTOR

**SHORTS AND DOCUMENTARY** 1964–66 *Cinema Camera* (series of shorts); 1966 *Breaking the Language Barrier* (short); 1968 *The Shape of Quality* (documentary); 1968 *People Make Pages* (documentary); 1968 *And One Was Gold* (documentary) – also writer; 1967 *Smith On* (documentary); 1970 *The Pine Factor* (documentary) – also producer; 1972 *Thompson's Confessions* (documentary) – also writer.

**FEATURE FILMS** 1971 *Edith* ("The Price" episode); 1971 *The Devil's Playground* – also writer and producer; 1976 *The Chant of James Blacksmith* – also writer and producer; 1981 *Barbarians*; 1984 *James*; 1984 *Plenty*; 1987 *Reveries*; 1988 *Ed's Apple*; 1988 *The Piano House*.

ARTIST: MICHAEL WINTER; MAKEUP: ROBERT DUNN; THE PHOTOGRAPH BY TIM BURTON; DRESSER

# SUBSCRIPTIONS AND BACK ISSUES



## CINEMA PAPER

I wish to subscribe for ☐ 6 issues at \$24.00  
☐ 12 issues at \$48.00  
☐ 24 issues at \$72.00

Please

☐ begin  
☐ resume my subscription from the next issue

Total Cost \_\_\_\_\_

## ADDITIONAL ITEMS

### 1. BACK ISSUES

I wish to order ☐ CINEMA PAPER Nos. \_\_\_\_\_  
☐ FANZINE Nos. \_\_\_\_\_

PRICE: 1-3 copies @ \$4.00 each / 4-24 copies @ \$4.00 each

24 copies @ \$5.50 each / 7 or more copies @ \$3.00 each

Total no. of issues \_\_\_\_\_ Total Cost \$ \_\_\_\_\_

### 2. BACK OF BEYOND: DISCOVERING AUSTRALIAN FILM AND TELEVISION

A limited number of the catalogue prepared for the 1984 season of Australian film and television at the UCLA film and television archive in the U.S. are available for sale in Australia. Edited by Scott Murray, the catalogue is generously illustrated and includes the following articles.

Russ Sanders: *Flowers of the West*  
 Ross Gibson: *Formative Landscapes*  
 Brian Eakins: *Groesnor and Collaboration* *Jimmy Miller*  
 Scott Murray: *George Miller*  
 Scott Murray: *Tony Hayes*  
 Groesnor: *Tommy: Mixing Fact and Fiction*  
 Michael Legitt: *Groesnor and Cinema*  
 Adrian Martin: *Marking the Next Wave*

I wish to order \_\_\_\_\_ no. of copies @ \$24.00 per copy

(Price includes Postage)

Total Cost \$ \_\_\_\_\_

## INTERNATIONAL RATES

	4 Issues 1 Year	12 Issues 3 Years	24 Issues 6 Years	Back Issues Add to Price per copy
<b>Zone 1:</b>	<b>Backlist</b>	<b>Backlist</b>	<b>Backlist</b>	<b>Backlist</b>
New Zealand	\$2.00	\$6.00	\$12.00	1.00
Singap.	\$2.00	\$6.00	\$12.00	1.00
<b>Zone 2:</b>	<b>Backlist</b>	<b>Backlist</b>	<b>Backlist</b>	<b>Backlist</b>
Malaysia	\$2.00	\$6.00	\$12.00	1.00
Tai.	\$2.00	\$6.00	\$12.00	1.00
Singapore	\$2.00	\$6.00	\$12.00	1.00
<b>Zone 3:</b>	<b>Backlist</b>	<b>Backlist</b>	<b>Backlist</b>	<b>Backlist</b>
Hong Kong	\$2.00	\$6.00	\$12.00	1.00
India	\$2.00	\$6.00	\$12.00	1.00
Japan	\$2.00	\$6.00	\$12.00	1.00
Philippines	\$2.00	\$6.00	\$12.00	1.00
China	\$2.00	\$6.00	\$12.00	1.00
<b>Zone 4:</b>	<b>Backlist</b>	<b>Backlist</b>	<b>Backlist</b>	<b>Backlist</b>
USA	\$2.00	\$6.00	\$12.00	1.00
Canada	\$2.00	\$6.00	\$12.00	1.00
W. Europe	\$2.00	\$6.00	\$12.00	1.00
<b>Zone 5:</b>	<b>Backlist</b>	<b>Backlist</b>	<b>Backlist</b>	<b>Backlist</b>
UK/Europe	\$2.00	\$6.00	\$12.00	1.00
Africa	\$2.00	\$6.00	\$12.00	1.00
South America	\$2.00	\$6.00	\$12.00	1.00

## FILL OUT AND MAIL NOW

NAME \_\_\_\_\_  
 TITLE \_\_\_\_\_  
 COMPANY \_\_\_\_\_  
 ADDRESS \_\_\_\_\_

COUNTRY \_\_\_\_\_ POSTCODE \_\_\_\_\_  
 TELEPHONE HOME \_\_\_\_\_ WORK \_\_\_\_\_

ENCLOSED IS MY CHEQUE FOR TOTAL \$ \_\_\_\_\_

OR PLEASE DEBIT MY

☐ BANKCARD ☐ MAESTROCARD ☐ VISA/MASTRO

NO.

EXPIRY DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

CHEQUES SHOULD BE PAYABLE TO: NEW PUBLISHING LIMITED

AND SHOULD BE SENT TO: NEW PUBLISHING LTD, 40 BRIDGE STREET, LONDON, EC4A 3DF

CHEQUES SHOULD BE ACCOMPANIED BY BANK STATEMENTS

IN AUSTRALIAN DOLLAR ONLY

FOR DETAILS OF AVAILABLE BACK ISSUES PLEASE TURN OVER



# At Qantas, we don't just applaud Australian talent, we help keep the show on the road.



It's always been a long way to the top for aspiring artists. But at Qantas we're making sure they get there quicker by providing travel and promotion for actors, writers, even circus performers. So when they return to Australia they'll have a world of experience from which to draw. And we're sure Australia will rise to its feet and call for more. **QANTAS** The spirit of Australia.

©1974 QANTAS

AN INTERVIEW WITH  
DIRECTOR GUS VAN SANT  
BY PAUL HARRIS

WALSH PRODUCTIONS (LEFT) DIRECTOR GUS VAN SANT (AND, PRO-  
DUCTIONAL BOSS OF ARTIST MARY MAZUR AND KELLY FRANK, RIGHT)  
AND MARISSA (JANE DELOS) REID TO RECORD RECORDS AND A  
LIVE BY PATTY GARR, (BELOW) BOB AND TON (WILLIAMS), (REARCOVER)  
THE MARISSA RECORDS WITH AKA AS A FUTURE FUTURE TO BOB, IN  
REARCOVER (REAR)

# Drugstore Cowboy



*For a film that observes  
the seamy aspects of the then  
emerging drug culture in  
American society, **Drugstore  
Cowboy**, set in the early 1970s,  
is almost optimistic. It also  
bypasses the standard clichés  
breathing most screen  
depictions of the drug scene,  
which moralize, romanticize  
and/or proselytize.*

**D**IRECTOR GUS VAN SANT maintains, "It is necessary to be optimistic when your characters are having such a hard time. I try to maintain a balancing act between optimism and pessimism, between slapstick and realism."

Max Dillon, bravely plays Bob Hughes, a junkie who sells pharmaceuticals to support his habit. He befriends, mostly

teen, competing his girlfriend (Kelly Lynch) and another young couple (Jonathan Graham and Wayne Le Gros) on numerous chemical highs through the Pacific Northwest in search of drugs, "for home use only."

In a triumph over "homeback", Dillon has shaken off the self-conscious mannerisms that have marred his recent work and graduated from the teen league and its attendant apocryphal. Says Van Sant: "True Max when we discussed an earlier project that didn't materialize, but we decided to work together at some point in the future."

To research the film's milieu, Dillon and Van Sant spoke with the book's author, James Fogle, imprisoned at the White Wall State Penitentiary. Fogle wrote the book while serving time in San Quentin and collected for constructing a series of photographs, material collected in the '70s Oregon writer Dan Yates,

a longtime champion of Fogle's book, collaborated with Van Sant on the screenplay. Van Sant

has had corresponded with Fogle over time and was impressed by his surprising abilities. But the manuscript was rejected by 50 publishers and, when James got out of prison, he embarked on more drugstore

When I was contemplating my second feature, Dan lent me a copy of the novel and I was immediately hooked.

We used John Huston's *Far City* as an example of how we wanted the film to look, with its down-and-out







neighborhood. That movie happens to be a personal favorite of my cinematographer, Robert Yeoman. We were striving for a monochromal black-and-white visual style and studied magazine photos that had been shot using available light. Bruce Wilton gave us invaluable help in finding some photographs by a photographer named Larry Clarke, who specialized in portrait studies of junkies.

Unusually for a project of this nature, the screenplay had been written in six days and was before the cameras within a few days of completion. Says Van Sant, "I had originally assumed that we would be making the film on a low budget, namely about half a million. I was hoping for a million, but when *American* Pictures became involved they gave me \$2,500,000!"

Van Sant's only other feature is *Male Male*, a low-budget, black-and-white drama about a liquor store clerk and his unreciprocated love for a young Latina. *Male Male* is a paltry \$20,000, with a mix of professionals and untrained actors; the film became a finalist for the festival audience crown and has calling card. Van Sant.

I enjoy writing because that seems to be the stage where you exert maximum control. Everything is hopefully perfect as far as you and you can certainly make alterations.

The hard part is reconstructing the off-the-page into actors' mouths. There's a lot about handwriting, limboing papers where you can exercise the director's judgment to create the parts that don't work and stress the elements which are effective.

One of those effective elements is the casting of William S. Burroughs as the remarkable cancer on Tom, the elderly defrocked priest who, as a newspaperman, had earned Bob into drugs. Van Sant.

I thought that he would be the perfect person, morally as deeply writhing as the character, that limply writhing as a father figure as Bob.

I first worked with William in 1975 when I adapted one of his short sto-

ries, *The Discipline of D.E.*, for the screen. He readily gave me permission on both occasions for his services.

Although Van Sant is identified with the independent school of filmmaking, he has also experienced the mechanism of the Hollywood system firsthand.

When I got out of college, I worked for Ken Shapiro as an assistant at Paramount. Ken, James Ryan's son, was reportedly a hot property in the mid 1970s after directing the comedy *The Gravy Train*, which was really no off Broadway play full of sketches featuring husband, Chevy Chase.

Ken's idea then was going to develop a picture which never came to fruition. This was disgusting for both of us. His next starring job didn't come about until 1981 (*Golden Pheasant*), a film that was so badly received that he quit the business shortly after its release.

During this time Van Sant also made *After In Hollywood*, a 45-minute film which has never been released.

It's about a young girl who travels the long, circuitous route to Hollywood in search of fame and stardom. All up, I spent six fruitless years working in Hollywood from '79 to '81.

Van Sant's ongoing autobiographical film diary is an opportunity to "recharge the batteries" in between feature assignments. "I am making one 30-minute episode each year. It's a lifelong project which ends when I die."

Since the release of *Dogstar Manley*, Van Sant's agent has been busy fielding numerous work offers. As Van Sant says, "There is no problem in finding work. The problem is in having control over the work that you do, particularly in terms like final cut and administering approval."

In September, Van Sant hopes to commence shooting *My Own Private Idaho*, which he describes as being about "an older street hood who teaches and influences a young hustler who wants to gain a huge information." He is also working on a screenplay about Andy Warhol. His home base of Portland, Oregon, is notable for no huge money reserves which, he says, are being severely depleted. "I want to become involved in helping to prevent the closing down of the silent parts of the forests. The government sees the forests primarily as a ranch used to be harvested."



# AFTRS Industry Program

## JULY

### NEW SOUTH WALES

- Professional Single Camera Production

### QUEENSLAND

- Floor Manager's Course

### SOUTH AUSTRALIA

- Commercial Radio Copywriting Course

### TASMANIA

- Production Design Workshop Unit 3
- Set Construction Workshop Unit 3
- Production Planning and Rehearsal Workshop Unit 4
- Art Department Workshop Unit 5

### VICTORIA

- Advertising Module 4 "The TV Commercial" The Production House

### WESTERN AUSTRALIA

- Documentary Production for Public Radio

## AUGUST

### NEW SOUTH WALES

- Film and Video Production Course
- Computer Animation and Graphics (Basic)

### QUEENSLAND

- Public Radio Station Management
- AFTRS/RMB Station Copywriter's Workshop

### SOUTH AUSTRALIA

- 1st Assistant Director Workshop
- ### TASMANIA
- The Pre-production Meeting Unit 4
  - Shooting a TVC Unit 7
  - Rushes Screening Seminar Unit 8
  - Editing Workshop Unit 9
  - Music Writing and Engineering Workshop Unit 10
  - Audio Post Production Unit 11
- ### VICTORIA
- Continuity for Film/TV Drama
  - Best Boy - Lighting Assistant
  - TV Society Seminars
  - Advertising Module 5 - "The TV Commercial" - Making a Commercial

## SEPTEMBER

### NEW SOUTH WALES

- Computer Animation and Graphics (Advanced)
- Multicamera Direction

### QUEENSLAND

- Women's Directing Workshop
- South Australia
- Director's Workshop

### TASMANIA

- The Final Cut Screening Seminar Unit 12

### VICTORIA

- Digital Location Recording
- Sound Editing
- Gaffer and Lighting Director

### WESTERN AUSTRALIA

- Copywriting for Radio

## OCTOBER

### NEW SOUTH WALES

- Film Marketing
- Radio Drama/Comedy Writing and Production

### QUEENSLAND

- Directing a Documentary

### SOUTH AUSTRALIA

- Writing Children's TV - The Writer Producer

### VICTORIA

- Location Scout
- Public Radio Workshops

### WESTERN AUSTRALIA

- Script Editing Workshop
- Screenwriting for Drama

## NOVEMBER

### NEW SOUTH WALES

- Script Editing
- Production Management

### QUEENSLAND

- Production Budgeting and Accounting - Brisbane
- Camera Assistant Workshop - Brisbane

### SOUTH AUSTRALIA

- ENG Camera Coverage
- Co-productions

### VICTORIA

- Sound Recording for Film and TV Stage II

### WESTERN AUSTRALIA

- Actor/Director Workshop

## DECEMBER

### NEW SOUTH WALES

- Television and Radio Commercial Production

### QUEENSLAND

- Production Budgeting and Accounting - Brisbane
- Camera Assistant Workshop - Townsville

## Forthcoming Attractions

### ALL STATES

- Year of the Director Series

### NEW SOUTH WALES and VICTORIA

- Safety Report Writing

For further information regarding courses in New South Wales and Queensland please contact: AFTRS Industry Program, Sydney Base on 020 800 6600

For further information regarding courses in Victoria, South Australia, Tasmania and Western Australia please contact: AFTRS Industry Program, Melbourne Base on 030 698 7111

**AFTRS**

AUSTRALIAN  
FILM  
TELEVISION &  
RADIO  
SCHOOL



# Big Picture

*Just when high-definition television looked a threat to flourish*

*19th Century film technology, film, as it has always done, is fighting back with new processes. BARRIE PATTISON reports...*

**T**HE DOWNTOWN glass skyscraper was a sight to behold in 1900, but it has in fact a twenty-year history. Generally it came into being at the point when the experimental forms of film presentation, seen in the 1890s and '80s were at an end.

The "Wide Screen" era had climaxed with the double-image, rectangular films such as *Grand Prix*, *The Planet of the Apes* and *San Angel* film, as well as the multi-screen events of the 1967 Montreal Expo. Among the producers who had battled the mechanical failures and bad colour matching on adjacent prints of these epic masterpieces—Garcia Piquer and Raoul Kern (Columbia) and Georges Klotz (Pathé)—

banding together, they decided the answer was not by stage craning out of a single large film projector. A commission from the Fiat Corporation and a deal with the March 1970 Osaka Expo, gave the industry reality. Their solution was to use 65 mm film, which had been produced for Hollywood super spectacles, on an edge. The idea resulted into Hoffer's exploding *Venus* film in Alexander Korda's "Alex, the big difference is that the scratches run sideways".

Choosing average life in performance across gave a picture increasingly close to the 1:1.33 shape of the previously screen film, but not cinema size. This was all very good, except that the last two business reaped the film: the speaker monitors unable to deal with the lengths. However, in Barcelona no less, when the prototype car still be seen in the Science Museum, an Australian named Ron Jones had created a device called The Rolling Loop, which marked the film through the gate, incorporating feedback.

Barbara Canada, engineer Bill Shaw, who had never built a projector incorporated this in a device which had little concern with rolling media. After much trial and error, and a built from Pop with only the hypothetical real picture in security. Shaw managed to construct a speaker de-magnetized on a ball three stretched across a wall. Both the noise and the picture quality were marvellous, twenty years later that machine is still in use.

By-passing Hollywood, which had shown no interest, Norwegian Jan Jacobsen constructed a camera and the first 16mm film *Alps* (Globe), arrived in time for the premiere in Osaka. This left the company with a product but no market, until a San



THE BIG SCREEN: JACOBS' PROJECTOR IN OSAKA (1970)

Diego plantations asked for a three-screen device which became the San Giacomo house using a wrap-around screen of brass. Both the 16mm screen and the 16mm film showed profit. Together they now number 60 around the globe, with eight temporary installations. The expectation is of a transfer in use by 1990.

Australian new business, Jones in Denver World Centre Building, Giacomo Costa Barrow Reef, Wonderland and Perry City, Florida. One planned for the Power House in Sydney felt victim to the businessmen and the machine for installation in London was waiting for the building. The Australian office didn't even get the fact that there was a market in the Barcelona Expo while this year's Osaka event has been.

The buildings that house these centers are far as different as the Tower House, Rowing House, Japan in the form of a golden oval in the early functional Los Angeles, Manhattan, Texas. Their operation can range from less than a hundred people to more than eight hundred.

For Jones, the medium is the message. The process is already at work in the individual films themselves. Programmers often include that only flowers for a certain time, which may be no more than a couple of minutes with a very close-up on up to the level of elaboration found in the presentation at Paris, La Grotte, a Blackwater, Tollen-style stone in the La Wilton City of Science and Industry. The show there again with a mix of slides, laser and film from a machine on a mirrored mount, which enables the projected narrator to move around the screen, absorbing points of action. As a key concept, hidden behind the screen are mapped on to reveal the whole walls of the dome, visible through the fabric. That's already a hard act to follow.

A library of slides to be used for such presentations already exists. A space theme production was used in the Perth dome, while the Niger Great Theatre in Senegal has a commercial sea-



ABOVE LEFT: ABOVE: 1988 SECTION OF THE LATEST IMAGINE PAPER IN OMAHA'S EXPO-88, SHOWING MICHAEL SCOTT'S REJECTION OF THE BEST ABOVE: ABOVE: THE IMAGE PROJECTING, THE MOST ADVANCED TYPE (LEFT) WITH A COMPARISON OF IMAGE COMPARISON AND TRANSLATION FOR SYSTEMS ABOVE: SECTION OF THE TOPICAL IMAGE (LEFT) AND COMPARISON PROJECTING

iron clerk narrated by Leonard Nimoy.

However, these mostly-emphasizing features would not have sustained the enterprise through twenty years. Its major competitor, Showscan, a 70 mm sharp-frame-a-second process involving Douglas Trumbull, has not managed to attract as conspicuous a place in the market despite plans such as replacing theaters and print partners.

The Disney Organization is also still testing the water. Its Circle Vision, with projections made in dome surrounding a standing audience, has been a little hard to jolly. The company's vision was made available for an inflatable building.

Disney's theme parks do house the audience. Captain Jack's George Lucas/Francis Coppola/Michael Jackson space musical in two-projection 3D last year with screen and four colors, has no major impact than the National Vision features of the 1980s. Lucas has expressed interest in doing so again in future and a feature has been set up in the Epcot Center.

One possible explanation for the success of Image is that it stands aside from the mainstream, where trends in capital and diverse independent, rather ignoring them or placing them as more commercial activities. The Image people's main aim is to the documentary audience. Funding came from the Canadian National Film Board, while the Japanese sponsors seemed to have confined with the Japanese corporation. The NFB has since made several Image films and Apple Child was directed by the redoubtable Donald Britton of

Pollock and The Stone Quotient, the line of the primary studio film filmmakers to work in the province. Francis Thompson (MPTV) and Ben Stoddard who carried off the Oscar with Flight of the Condor Gender have also made films for them and Ben Stoddard, who did the more tape photography in Renaissance, followed by 1985 Cinema, accelerating images in different areas like traffic and the seven ancient markets, with a trip to Apple Rock and to Hillyer's rooms for Social Site.

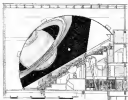
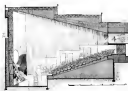
Northern film personnel are not excluded. Bill Gross scored Grand Canyon. He Hildebrand (1984), Lloyd Dan George Brown Preppies (1978) Man Ahnang in the South and George England had Gloria Lashman have Caprice Remake a camera for 1981's My Strange Uncle. A few historical specialties have also been associated. Keith Merrill's *Alone - the Price of Freedom*, for example, Tony Insanto's *The First Emperor of China*, made an attempt in collaboration with the Xerox Film Studio.

From *Image's first film Paper* (A White in Space, about communication) producer Claude Chappo has just had a synthetic premiere, a joint work done the normally rather more traditional tone of the big image productions. Domination does creep into even straightforward productions like Doug MacMillan's 1983 *Behind the Veil*. However, the trend is elsewhere.

The technology for traditional production seems blimped cameras and optical recording, and process which will treat the range of special optical effects and emulsions. There appear to have been seldom used in the production as far as visual interest. Also it may be remembered that, as the Image trend's focus is a half-hour film, an age of which will cost \$15,000. Four-minute trailers are even made for these.

From a new movie in *The Dream is Alive*, Fir-

Photo: From the 1988 and 1989 sections of the EXPO-88









# DIRTY DOZEN

A PANEL OF REVIEWERS HAS RATED THIRTY OF THE LATEST RELEASES ON A SCALE OF 1 TO 10, THE LATTER BEING THE OPTIMUM JUDGING (A DASH MEANS NOT SEEN). THE CRITICS ARE: BILL COLLINS (CHANNEL 9); JOHN FLAUS (THE DAILY MIRROR, SYDNEY); SANDRA HALL (THE AUSTRALIAN, SYDNEY); PAUL HARRIS (CIB: "D", THE AGE, MELBOURNE); IVAN HUTCHINSON (SEVEN NETWORK); THE SUN, MELBOURNE; STAN JAMES (THE ADVANTAGE ADVERTISER); NEIL JILLET (THE AGE); ADRIAN MARTIN (THE AUSTRALIAN, MELBOURNE); DUNCAN MCNAB (THE WEST AUSTRALIAN); TOM RYAN (CIB: THE SUNSHINE AGE, MELBOURNE); DAVID SCRATON (VUE TV); SUE; PETER THOMPSON (CANAL 11); THE SUNSHINE AGE; AND EVAN WILLIAMS (THE AUSTRALIAN, SYDNEY).



## ALWAYS

STEVEN SPIELBERG

Bill Collins	5	Bill Collins	—
John Flaus	—	John Flaus	7
Sandra Hall	5	Sandra Hall	5
Paul Harris	3	Paul Harris	8
Ivan Hutchinson	3	Ivan Hutchinson	5
Stan James	4	Stan James	—
Neil Jillet	3	Neil Jillet	5
Duncan McNab	6	Duncan McNab	7
Adrian Martin	—	Adrian Martin	9
Tom Ryan	7	Tom Ryan	7
David Scraton	5	David Scraton	7
Peter Thompson	6	Peter Thompson	9
Evan Williams	4	Evan Williams	—

## ASHIK KARI

SURESH PRASAD

Bill Collins	—	Bill Collins	7
John Flaus	—	John Flaus	7
Sandra Hall	—	Sandra Hall	6
Paul Harris	2	Paul Harris	5
Ivan Hutchinson	—	Ivan Hutchinson	6
Stan James	—	Stan James	5
Neil Jillet	2	Neil Jillet	8
Duncan McNab	—	Duncan McNab	9
Adrian Martin	10	Adrian Martin	—
Tom Ryan	—	Tom Ryan	7
David Scraton	6	David Scraton	6
Peter Thompson	—	Peter Thompson	7
Evan Williams	—	Evan Williams	6

## DRUGSTORE COWBOY

GEN. WOOL SEAR

Bill Collins	9	Bill Collins	8
John Flaus	—	John Flaus	—
Sandra Hall	7	Sandra Hall	7
Paul Harris	7	Paul Harris	4
Ivan Hutchinson	8	Ivan Hutchinson	4
Stan James	7	Stan James	6
Neil Jillet	5	Neil Jillet	7
Duncan McNab	—	Duncan McNab	—
Adrian Martin	4	Adrian Martin	—
Tom Ryan	7	Tom Ryan	7
David Scraton	8	David Scraton	5
Peter Thompson	9	Peter Thompson	7
Evan Williams	1.5	Evan Williams	6.5

## HEADERS

MICHAEL LEWIS

## HUNT FOR THE RED OCTOBER

JOHN McTOMSON

## INTERNAL AFFAIRS

MIKE FOCUS



## JESUS OF MONTREAL

Davey Arcene

Bill Collins	—
John Flinn	—
Sandra Hall	8
Paul Harris	1
Ivan Hutchinson	9
Star James	—
Neil Jolley	9
Duncan McNab	—
Adrian Martin	—
Tom Ryan	6
David Stratton	9
Peter Thompson	8
Evie Williams	—

## MUSK BOX

Chris-Camus

Bill Collins	7
John Flinn	—
Sandra Hall	8
Paul Harris	3
Ivan Hutchinson	7
Star James	—
Neil Jolley	6
Duncan McNab	—
Adrian Martin	—
Tom Ryan	7
David Stratton	8
Peter Thompson	7
Evie Williams	8

## THE LITTLE THIEF

Clarey Miller

Bill Collins	8
John Flinn	4
Sandra Hall	—
Paul Harris	9
Ivan Hutchinson	7
Star James	—
Neil Jolley	4
Duncan McNab	—
Adrian Martin	4
Tom Ryan	7
David Stratton	—
Peter Thompson	7
Evie Williams	—

## PRETTY WOMAN

Geoff Marshall

Bill Collins	8
John Flinn	—
Sandra Hall	—
Paul Harris	2
Ivan Hutchinson	8
Star James	8
Neil Jolley	2
Duncan McNab	8
Adrian Martin	8
Tom Ryan	1
David Stratton	2
Peter Thompson	8
Evie Williams	—

## ROGER & ME

Michael Moore

Bill Collins	—
John Flinn	9
Sandra Hall	7
Paul Harris	5
Ivan Hutchinson	5
Star James	—
Neil Jolley	4
Duncan McNab	—
Adrian Martin	—
Tom Ryan	6
David Stratton	4
Peter Thompson	7
Evie Williams	8

## A BOUT DE SOUFFLE (part)

Jean-Luc Godard

Bill Collins	—
John Flinn	10
Sandra Hall	8
Paul Harris	8
Ivan Hutchinson	7
Star James	—
Neil Jolley	—
Duncan McNab	—
Adrian Martin	8
Tom Ryan	10
David Stratton	10
Peter Thompson	—
Evie Williams	9

# SOUNDTRACKS

NEW & RECENT SOUNDTRACK RECORDINGS FROM NEW LEADY MOVIES

- Damage* Parlophone • *Exotic Mentality* 229.99  
*The Wind and The Lion* • Jerry Goldsmith 829.99  
*Crucial 2* • Jerry Goldsmith 829.99  
*Explosion* • Jerry Goldsmith 129.99  
*Total Recall* • Jerry Goldsmith 129.99  
*Dead Poet Society* • Maxine Jones 129.99  
*'New Yuppies' Scores of Max Zimmer*  
*Charles Carraway and the National Philharmonic* 119.99  
*'Catholics' Scores of Humphrey Bogart music*  
*Charles Carraway and the National Philharmonic* 119.99  
*The Egyptians* • Bernard Herrmann and Alfred Newman 229.99  
*The Winner And Loser* • David Polster 129.99  
*The Fury* • John Williams 129.99  
*Omnicore* • John Williams 129.99  
*Lawrence of Arabia: The Original Soundtrack* • Maurice Jarre 229.99  
*The Cook, The Thief, His Wife & Her Lover* • Michael Nyman 129.99  
*'The Woman Government Soundtrack'*  
*Box set of 4 CDs inc. 'The Strongman's' Contract (new, unissued)*  
*— 4 National Soundtracks, recording by Michael G. The Cook, The Thief, His Wife & Her Lover*

## READINGS - SOUTH YARRA

- 200 YORRAN ROAD • 3RD FLOOR • MONDAY / TUE / WED / THURSDAY  
 7.30 PM OPEN AIR • 400 SEAT • UNDERCOVER 100 & 100000  
 100 SEAT OPEN AIR • 400 SEAT  
 200 SEAT OPEN AIR • 400 SEAT  
 300 SEAT OPEN AIR • 400 SEAT  
 400 SEAT • 5.00 PM 400 SEAT OPEN AIR • 400

# FINANCING AUSTRALIAN FILMS

The Australian Film Finance Corporation has been established to provide new impetus for the production of Australian feature films, television dramas and documentaries. In 1989-90 the AFC will run to support production of approximately \$100 million.

The AFC has offices in Sydney and Melbourne. Investment executives in each office are available to discuss proposals for funding.

The AFC welcomes funding proposals from the industry. Guidelines and application forms are available at the Sydney and Melbourne offices.



**THE AUSTRALIAN FILM FINANCE CORPORATION PTY LIMITED**  
 Incorporated in A.C.T.

**SYDNEY:** Level 6, 1 Park Highway, North Sydney NSW 1580  
 Telephone: (02) 956 1555 • Fax: (02) 956 1555 • Telex: 956 1555  
**MELBOURNE:** Unit 10/11, 402 La Trobe Road, Melbourne VIC 3006  
 Telephone: (03) 923 4111 • Fax: (03) 923 4111 • Telex: 923 4111



MAKE-UP WARDROBE VANS FOR SALE  
DUE TO UPDATING OUR FLEET WITH NEW VEHICLES



MAKE-UP  
WARDROBE  
GREEN ROOM  
\$13,000

WARDROBE  
BUS \$10,000



MAKE-UP  
WARDROBE  
VAN \$8,000



ALL VEHICLES IN EXCELLENT CONDITION WITH  
CRAFTSMAN-SHAPED INTERIORS FEATURING ALL FACILITIES  
FOR SETS AND PHOTOGRAPHS. CONTACT US AT  
62 PITT-TOWN ROAD, BENTLEIGH NSW 2164  
TELEPHONE: (02) 804 9100 FACSIMILE: (02) 804 9104



- Video Production
- Education and Training courses
- Hi and Lo Band Facilities Hire

OPEN CHANNEL CO-OPERATIVE LTD

13 Victoria Street Fitzroy Victoria  
Telephone (03) 419 5111  
Facsimile (03) 419 1404

# ART & TECHNOLOGY OF MAKE-UP

One or two year (fulltime courses)  
in Theatrical Arts

## YEAR ONE:

All aspects of make up  
Art class / design layout perspective  
Sculpture / glass / special effects  
Theatrical hair styling

## YEAR TWO:

Prosthetic work / special effects  
Theatrical hair styling (advanced)  
Basic wig making

Special courses also available

## Theatrical Arts Shop:

• Make up • Body makeup • Makeup  
• Material for Makeup Making and  
Sculpture • Professional make-up  
brushes • Hair Dress Range of  
Cosmetics

For further information write or  
telephone

DANN DWANE  
Sales, Admin, Production Manager

Three Arts Make-Up Centre Pty Ltd  
Cnr. Shephard & Myrtle Streets,  
Chippendale NSW Australia 2006  
Telephone: (02) 896 1273



incorporating  
**THREE ARTS**  
MAKE-UP CENTRE PTY LTD  
FILM TELEVISION THEATRE  
ESTABLISHED 1986

We are registered with the Department  
of Employment, Education and Training,  
to offer full fee reductions / services to  
overseas students in the following course:  
Two Year Theatrical Arts Certificate  
(Stage 1 and 2 - 10 months study)

Congratulations to all our past and present  
students who are continuing with excellence  
the high standard at Make up and Special  
Effects for our Film, Television, Theatre, High  
Fashion and Arts / Sculpture, plus other related  
areas of employment for make up artists



## COURSES FOR 1990

### • THEATRICAL ARTS

Full Time Course Stage 1 and 2  
Film / TV / Theatre / Opera / Ballet /  
Special Effects Make-up  
10.00 am - 4.00 pm

### • THEATRICAL ARTS

Part Time Course  
One evening per week  
Stage 1 part one, first year  
Stage 2 part two, second year

### • SCULPTURE / SPECIAL EFFECTS

one night per week, designed for professionals /  
creative / revision / expanding  
existing knowledge

### • HOLIDAY HOBBY COURSE

For schools, amateur theatre or people thinking  
of a career in make up

### • LECTURE / DEMONSTRATION

All aspects of make up, for schools,  
amateur theatre and interested groups

### • PRIVATE APPOINTMENT ONLY:

Facial prosthetics and skin camouflage  
Remedial Techniques

• DIRECT LIKENESS: Head sculptures created  
in bronze, resin and plaster

## THIS ISSUE

JESUS OF MONTREAL; REVENGE: LET'S GET LOSE!

ROGER &amp; ME! AND, THE PRISONER OF ST. PETERSBURG



ARISTO-BANIS (SECOND) (OPPOSITE  
PAGE) PLAYS JESUS CHRIST IN  
THE PRISONER OF ST. PETERSBURG  
(BOTTOM PAGE) AND  
JESUS OF MONTREAL.

## JESUS OF MONTREAL

PETER MAIONE

On a film subject as used as common as *Jesus of Montreal*, "realism?" In contemporary parlance, the making of a Passion Play where the actor portraying Jesus Christ resembles him through contemporary parallels, isn't it realistic? This was acknowledged in its many Canadian awards: the Jury Prize at Cannes, 1989, and an Oscar nomination for Best Foreign Film 1990.

When director Dany-Boisvert came to realize that Canadians were mostly his ethnoculturalists, *My Dream of the American Empire* (1989). His sociopolitical aims and motives enabled him to analyze the confused minds of our times, the bewildering, even personal as well as interpersonal conflicts of thought and passionate willfulness, and the human capacity for hope and for collapse. Therefore, why, come on! *Montreal* is not a morality tale of and for the '80s.

With *Jesus of Montreal*, Boisvert connects his ethical dialogue, but expands his horizons. It is the late 1980s, but references range from the flag-burn theory to the trial of the Concorde and he introduces the religious dimension of the dialogue: the sexual madness and the pieties of the French-Canadian Catholic culture in which he grew up. No longer a practicing Catholic, he is still influenced by its tenets, by education and the local Catholic culture. It won't let him go. He still grapples at it. In fact, a passionate homoeroticism and at some depth.

*Jesus of Montreal* is a stimulating film. It is anchored on the life of the city of Montreal: churches, clinics, neighborhoods, hospitals, subway, libraries, restaurants, the mafia and the sex-positive citizens, television advertising public relations and, especially, theater. But it is also a more life of Jesus Christ, a Passion Play, an allegory of an ideal life and a marionette-like role with a Christ-figure.













# Which Films Will Win?

## The 1990 AFI Awards

Membership and voting registration inquiries can be directed to our NEW National Office address:

49 Eastern Road  
South Melbourne  
VIC 3205  
Fax: (03) 696 7972  
Tel: (03) 696 1844



AUSTRALIAN FILM INSTITUTE



## PUBLIC BODIES REVIEW COMMITTEE INQUIRY INTO FILM VICTORIA

CHAIRMAN: JOHN HARTWELLFIELD M P

Pursuant to Section 93 of the Film Victoria Act 1981, Film Victoria has been referred to the Public Bodies Review Committee of the Parliament of Victoria for review.

Consequently, the Committee has now commenced its review into the efficiency, effectiveness and economic performance of Film Victoria.

The Committee invites written submissions from interested individuals and organisations in relation to the review.

All evidence provided to the Committee must be related to the Committee's Terms of Reference, available from the Secretary at the address below, or by telephoning (03) 655 8855.

Written submissions should be sent no later than Friday 31 August 1990, to:

Mr David I. All  
Secretary  
Public Bodies Review Committee  
10th Level  
Museum House  
80 Collins Street  
Melbourne Victoria 3000

All submissions will be treated as public documents unless confidentiality is requested.



## WHEREVER THE LOCATION, JUST GO BACKSTAGE.

When you need to move heaven and earth to get your cast and crew around the world, or around the corner, go Backstage for all your travel and accommodation needs. Specialising in the film and entertainment industry, no destination is impossible.



1st FL, Suite 42, 307 Essex Rd, St. Yvres, Vic., 3141.

Tel (03) 824 0621 or Fax (03) 824 9976.

Toll Free (020) 335 734, 24 Hr Pager (03) 824 2496

E or Fax 0076

# C A M E R A Q U I P

The Australian Company  
Supporting Film & T.V.  
Production with the best in  
Equipment and Service in  
Australia & SouthEast Asia

The Great Air Race  
Stan & George  
Till There Was You  
Death in Brunswick  
Mark Clark Van Ark  
The Golden Braid  
Mission Impossible  
Dolphin Cove  
Breakaway  
Sweethearts  
Trouble in Paradise  
In To Deep  
Island  
Punishers  
Naked Under Capricorn  
Mullaway  
Celia  
Ricki And Pete  
Boulevard Of Broken Dreams  
Bushfire Moon  
Nancy Wake  
As Time Goes By  
The Tale Of Ruby Rose  
Initiation  
Malcolm

**AUSTRALIA:**  
66 Tope Street  
South Melbourne  
Australia 3205  
Ph: 03.6993922  
Fax: 03.6962564

**SINGAPORE:**  
48 Robertson Quay  
#05/04 O.U.B.  
Warehouse  
Singapore 0923  
Ph: (65) 7376500  
Fax: (65) 7333280



CLASSIC MOVIES, BOOKS  
and MEMORABILIA  
from "THE GOLDEN YEARS"

MAIL ORDERS WELCOME

Shop 2, 199 Toorak Road, South Yarra Vic  
Tel: (03) 626 3008

## NATIONAL FEATURE FILM & VIDEO CATALOGUE

*The only catalogue  
which lists every  
feature length film  
available on 16mm  
or video as at  
December 1989.*

### HIGHLIGHTS OF THE SIXTH EDITION

- over 15,000 titles available on film or video with 18,000 searches
- many titles thought to be lost are in fact available
- how to set about obtaining your own copy, on video, of your favourite titles
- new (Reviews of recent Chinese and Japanese features
- the **FORMAT** is the same as for previous editions
- **ALL INFORMATION** is contained on **ONE LINE** for easy reference
- all feature length documentaries, film study extracts, films on film, shorter fiction film and video are included as well as features

After sixteen years and six editions, the National Feature Film & Video Catalogue has proved itself indispensable to all users of film, and will now be known as video viewers.

Obtainable from:

Sales & Subscriptions  
National Library of Australia  
Canberra ACT 2600

Price: \$50.00 including postage.

## PAUL KALINA

## FIRST RELEASE

## KORONA CRIMINAL

**Director:** Ted Rothman **Producer:** Philip Eisner  
**Scriptwriter:** Patrick Coad **Director of photography:**  
Don Russell **Editor:** Robert Calton **Distributor:** Road-  
show **Cast:** Warren Marshall (John), Paul Crockett  
(Alvin), Edl Ray (Don)

A group of World War II army buddies who are in-  
dignant toward a new enemy after one of  
their members' girlfriends dies of a drug over-  
dose. The youthful-minded veterans set out to  
expose the corrupt, police man whom they suspect  
is behind the drug racketeering.

Patrick Coad's entire script is let down here  
by slipshod execution, which unfortunately  
worsens between unskilled departures of young  
people working on youthful adventures and  
vulgar social commentary. The themes of mas-  
ochism, the fraying of the social fabric and com-  
ment are related with clichés and stereotypes.

## OTHER RELEASES



## GLORY RUBY

**Director:** Philip Mayer **Producer:** David Gosholt  
**Scriptwriter:** Stephen Rothman **Director of**  
**photography:** Don Rogers **Editor:** David Rabinovitch  
**Distributor:** Ben Release **Cast:** Roger Moore (Mark  
Pittard), Brandon Call (Billy Devore), Terence  
O'Quinn (Frank Devore)

Philip Negrederick's action film, reviewed in  
*Cinema* Pages, November 1989.

## BROTHER

**Director:** David Carter **Producer:** Cluap Rene  
**Research and original concepts:** Cluap Rene **Director of**  
**photography:** Ray Carlson **Editor:** Greg Bell **Distrib-**  
**utor:** Home Cinema Group

Self-titled "Confessions From The Factual Truth"  
David Carter's dull documentary recounts his  
experiences with people stranded in various forms of  
the funeral industry.

## BONKA

**Director:** David Harris **Producer:** Deborah Hovey **Script**  
**writer:** David Harris **Director of photography:** Leigh  
Parker **Editor:** Ben Balloun **Distributor:** Home Cinema  
Group **Cast:** Peter Green (Ted), Marjorie Roberts  
(Eric), Joan Dee (Madeline)

Wacky view of middle-class domestic life seen  
through the eyes of a family's most beloved  
animal, the pompous dog. *Brooklyn* Home  
Pages, September 1989.

## CAPPUCINO

**Director:** Anthony Bonina **Producer:** Anthony Bonina  
**Scriptwriter:** Ben Wolf **Scriptwriter:** Anthony Bonina **Director**  
**of photography:** Duane Sampson **Editor:** Robert  
Kendall **Distributor:** Home Cinema Group **Cast:** John  
Clement (Max), Barbara Williams (Annie), James Brown  
(Peggy)

Comedy based around the trials and tribulations  
of a group of aging actors. *Brooklyn* Home  
Pages, January, 1990.

## COMMON COMPANY VOL. 1 AND 2

According to the press release, these videotapes  
include personally made and material from the  
popular television comedy series.

## DEAR PORTS SOCIETY

**Director:** Bartley Productions **Second Film:** Paul Junger  
Walt, Tom Thomas **Scriptwriter:** Tom O'Rourke **Director**  
**of photography:** John Greife **Editor:** William Anderson  
**Distributor:** Touchstone (Distributed) **Cast:** Robin  
Williams (John Ramage), Robert Sean Leonard (Paul  
Frey), Norman Lloyd (Mr. Nelson)

American inebriation directed by Peter Weil and  
starring Robin Williams. Reviewed in *Cinema* Pa-  
ges September 1989.

## KUMALA NOTE

**Director:** Don Lewis **Producer:** Ed Wolf **Scriptwriter:**  
Ben Lewis **Distributor:** Home Cinema Group **Cast:** Bob  
Hodson (Morde Mandelbaum), Warren Marshall (Mr.  
Rosen), Wade White (Lingard Carter)

Telerecords mini-series based on the true story of a  
group of German Jews who were sent to London  
in 1938. Thanks to be "New neighbors" they  
were dispatched to Australia on the ship "Dancers"

## DIVERSITY OF THE CIVIL ORIGIN

**Director:** John Milburn **Producer:** Evan English **Script**  
**writer:** Mark Carr, Dena Cookin, Jerry English, John  
Hilborn **Director of photography:** Paul Coleman **Ed-**  
**itor:** Steven Young **Distributor:** Home Cinema Group  
**Cast:** Dave Field (Pawell), Mike Bishop (Mike), Neil  
Law (Meyard)

Unimpressingly strange tale of the brutality  
and violence of the prison system. Reviewed in  
*Cinema* Pages, July 1989.

Small picture, more than 100% of the video with audio only.



## BAMP IN THE SOUTH

**Director:** George Whaley **Producer:** Anthony Bonina  
**Scriptwriter:** Suzanne Womack **Based on the novel by**  
**Book Park:** Director of photography: Paul Murphy **Ed-**  
**itor:** Wayne Le Che **Distributor:** RCA/Columbia Pictures  
**Home Video:** **Cast:** Anne Parilla, Martin Scorsese,  
Karen Fortin

Television mini-series based on Book Park's  
popular novel. Changed to video along with its  
sequel, *Five Miles a Group*.

## LONGER ONE DRIVE

**Director:** Simon Vance **Executive producer:** Suzanne  
de Pina **Editor:** Ed Hilday **Scriptwriter:** Ed Hilday **Based on**  
**the novel:** Larry McMurtry **Distributor:** ORC-Tell Video  
**Cast:** Robert Duvall (Ed McCauley), Timothy Lee Jones  
(Walter Lee), Angela Huxley (Chloe Allen)

Successful, award-winning Western mini-series.

## LOVER KID

**Director:** Geoffrey Wright **Producer:** David Edward  
**Scriptwriter:** Geoffrey Wright **Executive producer:**  
Michael Williams **Editor:** Grant Penn **Distributor:** Home  
Cinema Group **Cast:** Noah Taylor (Mark), Gillian Jones  
(Rita), Ben Wardle (Hank)

Reviewed in *Cinema* Pages September, 1989. *Lover*  
*Kid* lost to be confused with James Martin's *Love's*  
*Awakening* (reviews the ill-fated relationship be-  
tween a 17-year-old woman and a 17-year-old boy  
Available on the next tape in *Home*).

## OUTBACK CAMPERS

**Director:** Colin Eggleston **Producer:** James Michael  
Homes **Scriptwriter:** Colin Eggleston **Director of**  
**photography:** Gary Weisbach **Editor:** Jo Cook  
**Distributor:** Home Cinema Group **Cast:** Brett Clavin  
(Hector), Richard Morgan (Wick), Angela Kennedy  
(Lara)

Originally known as "Prison at the Court of Bar-  
relants" and "Prison of Numbness." The mini-  
series recently opened in directly for students of  
Australian film during the heyday of 1988.

## POOR MAN'S DANCE

**Director:** George Whaley **Producer:** George Whaley  
**Scriptwriter:** George Whaley **Based on the novel by**  
**Book Park:** Director of photography: Paul Murphy **Ed-**  
**itor:** Wayne Le Che **Distributor:** RCA/Columbia Pictures  
**Home Video:** **Cast:** Anne Parilla, Martin Scorsese,  
Karen Fortin

Four-part television mini-series, released simulta-  
neously with its predecessor, *Flap in the South*.

## TAKEROVER

**Director:** Robert Muehlen **Producer:** Philip Eisner?  
**Scriptwriter:** Peter Moss **Director of photography:**  
Robert Kober **Editor:** Murray Sampson **Distributor:**  
Brooklyn **Cast:** Barry Carr (George Oppenheimer),  
Anne Truitt (Mable Oppenheimer), Alexander Kemp  
(Henry)

Lazy and predictable comedy about television  
with the assistance of Edna Windsor. It in-  
cludes a hard-working comedy narrative who has  
neglected his family and is taken over by a co-  
producer. While his wife deals with a hockey player  
brother, he encounters his business partner to being  
about a happy reconciliation with his daughter's  
wife and their increasingly unbalanced son.



# SCORSSE ON SCORSSE

David Thompson and Ian Christie (left), Fisher and Fisher, London, 1998. At, clockwise, 235 pp.

JOHN CORNWICK

He has this gene, generous gift of creating a situation for an audience, and sharing it with them. He is the protagonist and the self, the singer and the song.

—MICHAEL RUSSELL

Many is a sort of a film buff

—MICHAEL RUSSELL

**S**CORSESE ON SCORSSE is a perspective and critical interview-history on the turbulent life and work of Martin Scorsese: the American cinema's rightmost of the seven. A good part of the book is based on the three Questionnaires Scorsese delivered in England during January 1987. The editors David Thompson and Ian Christie have managed to connect all the key episodes and films of Scorsese's life and provide helpful context clues throughout of the book's meanderings. It clearly demonstrates how much he is remembered as being content in spiritual redemption.

As an artist Scorsese makes and lives cinema like someone possessed: that is something which can be found clearly throughout every page of the book, just as it is in his hyperbolic, usually and usually in someone moves about a medium, gulf between living, cinematic culture and redemption. About all Scorsese's career speaks of an artistic personal vision and the imperative to try out his radical aesthetic ambitions against the constant discipline of genre conventions and audience reaction. His remarkable, rarely experienced, career can be said to be a further understanding of human existence, culture, genre and rhythm.

What comes through, time and again in Scorsese's overwhelming hunger for watching movies. His insights begin when he was three years old.

his father: being a film buff would take his adolescence to see all kinds of movies. He would then go home and draw the audience images he'd seen during the scene.

Scorsese loved hybrid types and under the influence of books and newspapers comic strips as well, he would make up his own little stories. In this book, as well as in the earlier one by Mary Pat Kelly (Martin Scorsese: Theories/Scenes) (1998), some of Scorsese's uncolored images (and associated criticism) for *Fast Times* and *Playing Ballroom* reproduced. They show his childhood days in bed creating visual scenarios for movies he would dream of making.

By the time he was six Scorsese saw *The Day of Reckoning* (1940), *Dad in the Sun* (1947) and Italian musicals chosen such as *Brother Sun* (1948), *Some Open City* (1946) and *Piano* (1946). He finally saw one of the best in the neighborhood in purchase a television set in 1945. In the 1960s there was a television program called *Adrian Butler* which showed the same film twice on weekdays, evenings and three times on Sunday and Sunday. Scorsese would watch, much in his mother's chapel, the one movie over and over again. He would later claim that these midnight viewings made him aware of the dynamic relation of cinema to music.

It was during this period that Scorsese encountered his first Michael Powell and Emeric Pressburger film, *The Tods of Aladdin* (1981). He was struck by so much the theatricality of the performance generated the final cinematic moment. He would be so fascinated to suggest that when Andrew Barker mentioned the François Truffaut Powell syndicated for Scorsese: After

all, both *Scorsese on Scorsese* and *The First Details* have a surprisingly rough, perfect by Powell.

From his early days in a child in New York's Little Italy to his most recent films (*Life Lessons*) in New York State and *Good Will*, Scorsese's love for movies came and the cinema matured months of American life, especially as represented by every life. He has been responsible for some of the most cinematographically original movies in cinema today.

Scorsese's Italian-American identity and the emotional and cultural topography of Little Italy figure in significant ways in his work. This is particularly the case with early, self-consciously personal works such as *When a Man Loves a Woman* (1975) and the dark, hallucinatory *Mean Streets* (1975), and in numerous other masterpieces of postwar American cinema, *Mean Streets* (1975). Based on the life of former boxing champion Jake La Motta, *Playing Ballroom*, according to Scorsese, in the light of his three years health, broken marriage and a certain artistic insight about pain by a severe case of depression, a means of personal redemption.

It needs to be remembered that Scorsese is representative of the so-called "Movie Beat" generation of American directors, which includes such figures as Brian De Palma, Francis Ford Coppola, John Milius, George Lucas and Steven Spielberg. Scorsese was always cinematic. Something that can be observed in his 1976 "Early Scorsese" article for *Film Comment* was not only shaped by his childhood and teenage years but also by studying filmmaking at New York University in the 1960s under Professor Hug Monaghan. *Playing Ballroom* was dedicated to him. Scorsese's cinematographic language all kinds of cinema, film was the musical, the hybrid, the gay, the queer, the Western, the musical, the love, the horror, the war, the comedy and the war movie. He is a mixture of the best with the French New Wave as well as Italian Neorealism, European art cinema and, most important, the Hollywood

SCORSSE: LEFT: THE QUEST; RIGHT: SCORSSE, SCORSSE ON SCORSSE AND SCORSSE ON SCORSSE (1998) AND SCORSSE ON SCORSSE (1998) AND SCORSSE ON SCORSSE (1998) AND SCORSSE ON SCORSSE (1998)



cinema studies course. To an obsessive cinephile like Scorsese, there is hardly any difference between cinema and life: movies are "really a kind of dramatization of life taking shape."

Scorsese's films are like Nicholas Ray's in that they manifest a genuine understanding of barely articulated lust and rage in otherwise characters driven by their environment. Human relationships for the "Guns of Navajo Series" (Hawaii, what else?) are not only great on aggression, violence and obscenity, but they dramatize the underlying cultural and ideological tensions of our epoch. *Reflections* is one of Scorsese's biggest themes and it accordingly reflects the fact that as a teenager he never realized as he is prone. The four portraits of the filmmaker's emotional and cultural responses back in the 1950s consist of the cinema, the church, music and the black.

Scorsese's relationship as a film artist releases every look, gesture and utterance in his unforgettable films. Equally important as this point is how his cinematic elegance is not only reflected in his unobtrusive collaborations with Robert De Muro but also in the great frisky collaborations between a director and a performer in American cinema: Harvey Keitel and Paul Schrader, but also in the way he overlaps himself with movies and popular music. Perhaps the most direct description of Scorsese's work environment has been provided by Fossati in his position as the Kelly man.

His countless offerings, one upon the next, come rolling over the sound stage to dominate the frame or hit, cinema or sensually, pursue with eloquence. Shots of videotaped scenes, memories and gowns, grey and improved like Berlin's Westerns in *James*, even the building of their young master. His bedroom is a cooling room, his bedroom's prop-room, one-click scenes, videotape over money-lane hours, some play increasingly day into night, night into day.

Scorsese's close relationship with De Muro is an integral part of this challenge to create an unprejudiced representative cinema. Scorsese and De Muro generate a unique chemistry of quickness, wit, visual and verbal connections without alienated in contemporary film. Their collaboration is based on mutual trust and there are several occasions in the book where Scorsese recalls to us how De Muro (called once by the director as "Mr. Perfection") not only improved new dialogue but also reconstructed problematic scenes.

De Muro has an unmatched capability that his rules, often in the midst of changing, inspiring many. He works in the traditional and innovative in some spirit or perhaps as he is propelled by creative feelings and experimental scenes means to us an unpredictable ending. His impressive ability is greatly his presence and that the most concordance in his collaboration with Scorsese.

Another note with the capacity to create cinema and otherwise characters in Harvey Keitel life is a brilliant performer who, like De Muro, has his "household" by analyzing his characters in the middle third. But again like De Muro, Keitel always brings a little more for spontaneity and an presence over the cinema in editing. His critical dynamism is not only evident in *Mean Streets* but also in his extraordinary performance in the journeyman pompous *Taxi Driver*.

Paul Schrader's collaboration with Scorsese is adequately documented in the book, showing how the California-based filmmaker-screenwriter is not only sympathetic in Scorsese's cinema of redemption, but is also a complete of the same process. Unlike Scorsese, Schrader was not based on his movies until the age of seventeen.

Schrader has not released a script, so there is no verified work by Scorsese's screenwriter. *Taxi Driver*

*Raging Bull* and *The Last Temptation of Christ*. Of Schrader's screenplay for *Taxi Driver*, Scorsese has said:

Paul Schrader wrote that and the narrative was terrible. It's the closest thing I could get to a script written by myself, but I say that, I wanted to do myself as Kelly p. 101

Finally, a few words about Scorsese's use of music in his films: not would he have passed in front of another contemporary American director who utilizes music to such a broad, expressive degree. Often Scorsese reveals his sources how as a child living in Little Italy, music was always playing on the background. It was and is a constant source of joy and it formed an inherent element of the way Scorsese and his parents lived in the busy, congested buildings and streets of Lower Manhattan. Spending of his childhood in Little Italy Scorsese wrote:

## BOOKS RECEIVED

### ACADEMY AWARD-WINNING FILMS OF THE THIRTIES

John Howard Reid, *Scarecrow Press, Sydney, 1990*, 224 pp., hb., esp. \$40

This third volume in Reid's Film Index series details all but three of the 131 films honored by the Academy of Motion Picture Arts and Sciences between 1929 and 1940. The three films excluded were already featured in the companion volumes *Illustrious Film of the Twenties* and *Popular Film of the Twenties*. Information in this volume includes complete cast and credits for each film; American and Australian release dates; notes on competing releases; production credits; and reviews — most written specifically for this volume. Other useful and relevant information is made available and where deemed appropriate, ranging from such items as song credits (if based on stage plays) to verifiable facts concerning key personnel cast. This is an informed movie reference book for those with a passion for comprehensive listings.

### THE HIGH STORY: THE COMPLETE HISTORY OF SIXTY-SEVEN SHANNON YEARS

John Douglas Roper, *Pennell Books, 1990*, 444 pp., hb., esp. \$45

A revised and updated volume, with additional text for the years 1985 to 1989 written by Ronald Bergin, includes special notes on the celebrated H-G-M musicals. A good reference guide, though the most valuable feature is the book's collection of colour and black-and-white reproductions.

### THE SCREEN TEST HANDBOOK

Sharon Crowley, *Carmey Press, Sydney, 1990*, 263 pp., pb., esp. \$17.95

A "how to" book offering practical advice in dealing with the screen tests and designed specifically in relation to the Australian film and television industry. The book is divided into two parts: the first covers everything from explaining the rules of job industry personnel to suggested ways of dealing with scenes when auditioning. Also included is advice from sound industry professionals

In many ways the most thing you the experience of music. I was living in a very crowded area where there would be playing constantly from various apartments above the street, from both sides of the street. The music was always a job but would be playing on over the street, and many families from another and work in call from downstairs.

For the filmmaker of *Mean Streets*, "The whole scene was jumping just like that and my story." For many people, the celebrated scene in which Charlie enters the party, and found his greeting his friends as one of the sublime moments of American cinema.

What emerges in Scorsese's *Mean Streets* from the filmmaker's original cinema emerges from his autobiographical background in the 1940s and '50s when it seemed to the young cinephile and aspiring Hollywood director the world would stand still for such a call and a John Wayne picture.

Part two provides a history of film and television business profits for practice or for inclusion on a personal shower. They cover a broad range of age groups for men, women and children, and are all Australian in content and style.

### A BRITISH PICTURE: AN ANTHROPOLOGY

Ken Russell, *Alfred Knopf, London, 1989*, 294 pp., hb., esp. \$18.95

This is one of the most amusing recent autobiographies from a prominent film director. Like his films, Russell's book is based on amusingly critical associations of ideas and feelings, the narrative jumping here and there because of personal connections between visual images, emotions and music, language and memories.

Russell can be very funny, as in David Pinner's experience, or mean as in the last *Public Enemy's* Thesis on socialism about the pre-production on *Alfred Hitchcock*.

With only three weeks to go to a manuscript submission as a copy submission to the publisher, the dialogue was limited with some of the manuscript: which the writer put in with other as much as long table with one by Pinner and myself as other and Pinner wanted everyone would perfect and we on their day after day said they were not then he asked them to update their dialogue to that what had been badly misinterpreted before-dispute the manuscript's subtle discussions of the British film industry of the time came by the various occasions of all concerned.

Perfect for me, and Pinner having his script, the way the manuscript was the same of the British film industry. Over to you, Ken! All you would be perfectly in the writing for most readability script.

We will improve on perfection. Pinner's I said, "Why don't we reference the scene where jump-cutting from the kitchen from Pinner's day-provide your script in the present."

Russell is also very good on music and opera (the music is a telling point against those who attacked his *Madame Tenebris* a sailing cinema). Pinner included in his stage show cinema? The book also contains one of the last accounts of the problems that can be in a film before a year made. A man.











**(Executive)** Jan Mennery (George) Teveter (George) (Miles) (Geller) John Douglas (Mered) Gary Solly (Joe) Paul Neupauer (Suzanne) (George) (Kling) (John) (Adler) (He) (try) (to) (find) (an) (other)

#### TILL THERE WAS YOU

**Prod. company** First Company  
**Dist. company** (Soviet/Russia) Paramount  
**Budget** \$15 million  
**Production** 6/1/78-7/1/78  
**Principal Credits**  
**Director** John Schlesinger  
**Producer** Jim Mulvey  
**Exec. producer** Tim Johnson  
**Screenplay** Michael Thomas  
**D. of F.** Geoffrey Sengh  
**Second director** Gary Wilson  
**Editor** Jill Mulvey  
**Prod. designer** George Lobb  
**Costume designer** David Reed  
**Composer** Tony Whitfield  
**Planning and Development**  
**Casting** Mike Perrin  
**Casting consultant** David Margul  
**Music scoring** Nathan Aspinwall  
**Stunt coordinator** Gordon Lee Patterson  
**Production crew**  
**Prod. supervisor** Grant Hill  
**Prod. controller** James G. Sully  
**Production office** Lucille Johnson  
**Prod. secretary** Amanda Belling  
**Location manager** Robin Clifton  
**Unit manager** Tim Carroll (Vancouver)  
**Unit crew** Hugh Johnson (N.Y.)  
Alison Kohn (Vancouver)  
Ken Sule (N.Y.)  
Jo Gilbert (Vancouver)  
David Holmes  
John Mulvey  
Kevin Wright  
Charles Baines  
Anthony Pappas  
Glen Edwards  
Bianca (Joshi)  
Alan Francis  
Helen Francis  
Michael Wilson  
Pete King  
Denny Harrison  
Barbara Turner  
Neil Gordon  
Lester K. Brown  
Mark Taylor  
Ray Dore  
David Davy  
Buffy Moore  
Ann St. J. P. B. R.  
Paul Thompson  
George Thomas  
Jo Johnson  
Theresa Thorne  
Wynne Griffiths  
Suzanne Lee  
Doreen Gallagher  
John Lee  
Ken West

Unit manager

Second Unit

On set director

On set director

Costume

Key grip

Second assistant

Costume

Makeup man

Assistant

On set director

Makeup artist

Art Department

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Unit manager

Second Unit

On set director

On set director

Costume

Key grip

Second assistant

Costume

Makeup man

Assistant

On set director

Makeup artist

Art Department

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Unit manager

Second Unit

On set director

On set director

Costume

Key grip

Second assistant

Costume

Makeup man

Assistant

On set director

Makeup artist

Art Department

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Unit manager

Second Unit

On set director

On set director

Costume

Key grip

Second assistant

Costume

Makeup man

Assistant

On set director

Makeup artist

Art Department

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director

Art director







[illegible]



Chair	Henry Dargatzis
Pool designer	George Lefkowitz
Planning and Development	
General	Frank Iliadis
Contracting and Est.	Jonathan Miron
Cost manager	Baron Jovanovic
Production Dept	
Pool inspection	Marcelo Franco
Pool coordinator	Natasha Jovanovic
Poolkeeper + staff	Bernardus Radoski
Pool inventory	Anna Katsarova
Luxurious manager	Pavel Gerasimov
Cost manager	Martina Slobodan
Site and	Lee Dumas
Luxurious coord	Thomas Iliadis
Financial director	Kate Pichler
Pool accounts	Chantelle Roberts
Poolkeeper	Michaela Wilkerson
Travel coordinator	Heidi-Ann
	GARFAL: Michael
Executive coordinator	Michael

<b>Canine Cows</b>	
Canine operators	Allen Gaffney
Canine profiler	Allen Armstrong
Clayton leader	Phyllis Perkowski
Ray group	Harry Franco
Ann group	William Anderson
Clayton	Ben Jones
Ben boy	Barry Griesbach
Electronics	Red Taylor
Construction corp	Stanley Matthews
<b>Onset Cows</b>	
Ray and director	Clara Shaw
Red and director	Kynthia Harris
Red and director	Michaela Harris
Construction	Joey Gough
Construction operators	Barry Harris
Miller group	"The Slugs"
Harvesters	Private Smith
Harvesters	Paula Fisher

Student coordinator	Ken Doran
Faculty advisor	Patricia Bell
Unit chair	Patricia Bell
Still photography	Kathleen Haskings
Video production	Ken George
Graphic design	Victoria Backus
Consultant	Richardson (2000)

[illegible][illegible]

**CONCLUSIONS**

[Find out more](#) [Contact Us](#) [Feedback](#) [Privacy Policy](#) [Terms & Conditions](#)

**BACK AGAINST THE ODDS**  
**REDEMPTION IN THE INFANT**

The following credit was recently awarded him in *Outlook* for this record.

**FAMILY AND FRIENDS (cast)**

Head company	Star National Inc.
Gen. manager	Steve Matlock/Star
Principal Credits	
Director	Julius Prime
	Chris Martin
Producer	Bruce B. Brown
Exec. producer	Adrian Kopp
Scriptwriter	Bruce B. Brown
	Craig Heston
Music	David Seuss
	Matthew G. Brown
Sound recording	Danmore Brown

[illegible][illegible]

Key director:	Jay Thompson
Foreign script:	Blum Co.
	Francine Kroll
Summary script:	Malcolm
	Thony Sacco
<b>Wardrobe:</b>	
Wardrobe buyer:	Step Corcoran
Wardrobe buyer:	Michelle Lerner
Wardrobe stylist:	Roni Berman
	Barbara Berman
Wardrobe set:	Barbara Berman
Post production:	
Sound services:	Tony Mott
Mixer:	Paul Goff
Mixed in:	Central Post
Video cameras:	Blayne Taitano
Cost: (cash, financing, nonfinancial, other):	Harold Krieger (nonfinancial), Susan Varlow (cash), David Adelman (financing), Diana Green (financing), William Krieger (financing), Adam Krieger (financing), Thomas Krieger (financing), Thomas Krieger (financing), Thomas Krieger (financing)
<b>Notes:</b>	
Synopsis: Contemporary social film that examines the lives of two young women, the social situation of women	

C E N S O R S H I P

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

**Figure 1**

**Jiménez** H.C. *Mexico*: *Australia* 91 *envia*,  
Ronda, *Films*.  
**Lady Carolina** *Kege* *Thurs* *Japan* 91 *envia*  
*Japan* *Information*, *and* *Charm* *Centre*.  
**Le Maître de Montpelier** *ITF* *le* *92* - *Cher*  
*(Bodys)* *TV* *Belgium*, *99* *envia* *Brussels*  
*Films*.  
**Madame Butterfly** *F* *Butterfly* *Wey*  
*Germany* *1st* *envia* *German* *Holborn*

DOI: 10.1002/for

[illegible][illegible]

DOI: 10.1002/for

[illegible][illegible]

Michigan, U.S., 11P miles, Post Code  
Ta. Soc. Film. Commercial website,  
and various multi-course programs. 7-11  
Six more, 10 more.

DOI: 10.1002/for

Cook, *The Thief Who Wrote a Hero* by  
The E. Samuels, Ltd. (London, New  
Film Stars: Devotional graphic novel  
and several scenes. Vincent's (Lionel)

00000000000000000000000000000000

**C [GENERAL INFORMATION]**  
**Little Orphan Girl**, The (H. Ashmore). Mrs.  
 175. 10 main Village Bookstore Co.  
**Take Me Out to the Sun** (book). (see info  
 sheet on English) Hilly Hilly.  
 1000 Kono, Japan. 10 main. (see info  
 sheet on English) Hilly Hilly.

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

Always F. Attardo (UK, Romania)  
 Spelling, U.S., 215 years United  
 medieval Pictures Occasional low  
 course language adult concepts, L  
 Gbalski (concept)  
 Children on the Island (note title in  
 English) Telenor Museum Telenor  
 Telenor Home (Japan 194 maps)  
 Information and Culture Group  
 (concept) Gbalski (concept)  
 Country Museum L. Gbalski France,  
 U.S., 20 years, Home (concept)









# Bank of Melbourne

## cuts the cost of personal banking for Professional People

### The Personal Current Account



**D**o you work all hours and Saturdays to meet your deadlines? Are you sick of bank charges, bank hours and lack of bank service?

Then you should open a Personal Current Account at the Bank of Melbourne, and discover a more professional approach to costs, service and hours.

- Free cheques, no fees.
- Earn up to 13  $\frac{1}{2}$ %, daily interest.
- Open 9 to 5 weekdays\*, 9 to 12 Saturday.
- Helpful staff – personal service.
- 110 branches, over 600 agents.

### How to apply:

To open your Personal Current Account, visit your nearest Bank of Melbourne branch. Or call **522 7500**

\*Excludes some branches. Branches serving most

Head Office: 22 Collins Street, Melbourne, 3000



**Bank of Melbourne** cuts the cost of banking



“

Daylight stock –  
yes, I shot **"Father"** on 5297

and EXR 5245. They interact  
really well. Daylight films give  
me the look of reality I'm after,  
and lots of flexibility in difficult  
lighting situations. I started  
using 5297 when it was  
introduced a couple of years  
ago. Then the new EXR 5245  
and 7245 came along and I saw  
their great potential. The low  
grain content is particularly  
important as well as the clean  
look and the warmth I can get  
in the night shots. I really  
appreciate the sharpness, the  
details in both shadow and  
highlight... plus the under- and  
overexposure latitude. I think  
these EXR stocks are the finest  
quality motion picture films  
available. They really set  
a standard of  
their own.”

Dean Bunick

Dean Bunick is  
Director of Photography  
Father

Film origination ... *"EXR sets the standard"*

Eastman

EXR

Motion Picture Films

